

PERIODICAL ROOM
CENT. LIBRARY
UNIV. OF MICH.

MAY 20 1935

The ART NEWS

ESTABLISHED 1902

VOL. XXXIII, NO. 33 WEEKLY

NEW YORK, MAY 18, 1935

PRICE 25 CENTS



"THE LITTLE SINGERS"

FRANS HALS

Included in the private collection of Mme. and M. Arnold Seligmann to be sold at the Galerie Jean Charpentier, Paris, June 4 and 5.

Portraits

THE LEADING portrait painters of the country are members of the Grand Central Art Galleries, Inc. During the past few years we have taken hundreds of portrait commissions for these artists. Many of them have been executed in artists' studios while others have been done in various sections of the country, often in the home of the client.

CAREFUL consideration should be given before placing an order for a portrait. The Grand Central Art Galleries, Inc. offers the fullest service: We will quote confidentially the lowest prices on each portrait commission which will be received by the various artists. We will mail upon application photographs of portraits of different painters that you may visualize the character of work done by each. Number of sittings required will be furnished as well as information as to whether he specializes in men, women or children will be given confidentially.

FURTHERMORE we will advise you whether the artist will undertake to do a portrait in his own studio or whether he will make out of town appointments if desired. Finally, if requested, we will be glad to make suggestions as to which artist in our opinion seems best suited to your particular requirements or specifications. In addition to loose photographs we also have large bound portfolios of photographs of most portrait painters which give a very comprehensive idea of the character of their individual work.

We urge that you investigate the portrait situation at the present time as price opportunities existing today have never been equalled during the past generation.



"MRS. ALEXANDER STEWART"

By JOHN C. JOHANSEN

GRAND CENTRAL ART GALLERIES

INC.

15 VANDERBILT AVENUE
Grand Central Terminal

New York City

FIFTH AVENUE at 51st STREET
Former Union Club Building

OPEN DAILY 9:30 A. M. TO 5:30 P. M. SATURDAY UNTIL 1 P. M. DURING MAY. CLOSED ALL DAY SUNDAY

The ART NEWS

Copyright, 1935, by Art News, Inc.

S. W. Frankel, President

NEW YORK, MAY 18, 1935

Rugs and Textiles In Loan Exhibition At Metropolitan

**Products of Far Eastern Looms
Finely Installed at Museum
Representing Greatest Eras
of the Art of Weaving**

There is but little need to stress the importance to scholars and collectors of the magnificent display of Oriental rugs and textiles which has just opened at the Metropolitan. The Museum's own holdings, combined with loans of some of the greatest examples in American private possession, form a brilliant, though relatively small exhibition of the great classic types. However, the general public as well as the expert is certain to find during the four months' duration of this loan show a tremendous wealth of beauty and aesthetic interest. The emphasis upon Islamic art in New York last winter gave many people their first realization of the subtleties of design and color to be found in Persian, Indian and Turkish art. It was to many a new and fresh world, rich in imagination and in exotic harmonies of tone and line. In these great carpets and in the textiles of related patterns the creative genius of the greatest epoch ever known in weaving appear in a splendid variety of forms.

The display is so arranged and hung that there is no sense of confusion in the material presented. Against the white walls of the large gallery, the magnificence of size and pattern of the larger carpets is balanced by smaller rugs hanging between. In the center of the floor, the large platform with its fascinating variety of Persian, Indian and Turkish costumes, gives a note of human intimacy to a room which might otherwise be almost overpowering in its wealth of grandiose patterns. The use of a few screens and cases to display some of the more precious textiles and smaller rugs, and such touches as the clusters of fresh iris flanking the central platform, are indicative of the taste and subtlety which has gone into the arrangement of this display.

Credit for the organization and installation of the exhibition goes to Dr. Maurice S. Dimand, curator of Near Eastern art, who has also contributed an illuminating article to the Museum's current *Bulletin*, from which we quote excerpts:

"Not since 1910 has the Metropolitan Museum held an exhibition in which early Oriental court rugs of various types and countries were represented. The purpose of the present showing is to further the appreciation of Oriental rugs as true works of art. This country has a great tradition in the appreciation of Oriental rugs, the collections made by Charles T. Yerkes, C. F. Williams, Benjamin Altman, and James F. Ballard being famous the world over. But in recent years interest in Oriental rugs has declined considerably, owing to the poor quality of the rugs produced in the East for Western markets. The collection of the Metropolitan Museum now holds a pre-eminent place, for it includes the Altman Collection, the Ballard Collection, and some of the choicest rugs from the Yerkes Collec-

(Continued on page 4)

SELIGMANN ART IN PARIS DISPERSAL



"PAYSAGE MARITIME"

One of a pair of companion paintings included in the private collection of Mme. and M. Arnold Seligmann of Paris, which will be dispersed on June 4 and 5 at the Galerie Jean Charpentier.

By GUARDÌ

**Paintings, Prints and Furniture
as Well as Decorative Arts
From Fine Private Collection
in Charpentier Sale**

PARIS.—One of the most distinguished collections of XVIIIth century art to appear at auction within recent years is that of Mme. and M. Arnold Seligmann, which will be offered at the Galerie Jean Charpentier in Paris on June 4 and 5. A highly personal and selective taste in the varied fields of paintings, prints, furniture and the decorative arts gives this dispersal unusual significance, quite aside from the great rarity of a large proportion of the individual items. The handsome catalog, which has now arrived in America, includes a large number of illustrations, both in color and sepia, revealing both the range and high quality of the collection. Although there is a small group of modern paintings, as well as a few antiquities going back to the Gothic and Renaissance periods, the major emphasis falls upon those works of art which embody the exquisite sense of style and superb craftsmanship so characteristic of the Louis XV and XVI epochs.

In a sale of such great variety and interest, it is scarcely fair to give precedence to any single category. However, there are several paintings in the old master group, which are of such great interest to all connoisseurs and museums that they claim first mention. Outstanding among these is "The Little Singers" by Frans Hals, which we reproduce on the cover of this issue. This highly expressive canvas, characterized by that bold and flashing brushwork which is typical of the master's best work, has a distinguished pedigree, too lengthy to cite in full at the present moment. Suffice it to state, that it was previously in the collections of both the Duke of Arenberg and of the late C. T. Yerkes of New York, and that it has been illustrated and described by such leading experts as the late Dr. Wilhelm Bode and Dr. W. R. Valentiner. The painting is already known to American connoisseurs of Hals' works through its inclusion in the great exhibition held at the Detroit Institute of Arts this year. In the catalog of this display the canvas, which is signed at the left with the artist's monogram, is dated as between 1627 and 1630.

The large series of paintings by Guardì, ranging from several boldly decorative views with antique ruins to the more typical Venetian scenes in which the artist's special quality of vision evinced itself so charmingly, are also a feature of the old master group. The companion canvases, "Paysages Maritimes," of which one is illustrated in this issue, were formerly in the collection of the Princess Altorja Colonna. They have justly been characterized by M. Henri Lapauze as magnificent examples which appear to mark a period of transition between the compositions with relatively large figures to those on a small scale.

Moreelse's "Portrait of a Young Woman," which we also illustrate in this issue, is accompanied in the cata-

(Continued on page 13)

NEGRO ART SHOW TO TOUR COUNTRY

Nearly half the objects in the Exhibition of African Negro Art now on display at the Museum of Modern Art will be included in a circulating exhibition which will tour the country when the New York exhibition closes at the Museum Sunday night, May 19. The circulating exhibition will travel from June of this year until the end of April, 1936, and will be seen in the following places: Currier Gallery of Art, Manchester, N. H.; San Francisco Museum of Art, San Francisco, California; Cleveland Museum of Art, Cleveland, Ohio; Arts Club of Chicago, Chicago, Ill.; Milwaukee Art Institute, Milwaukee, Wisconsin; City Art Museum of St. Louis, St. Louis, Mo.; Wadsworth Atheneum, Hartford, Conn.

The Museum has received more requests for the circulating exhibition than can be filled, as the objects must be returned to the lenders here and abroad within a year. A collection of enlarged photographs of the most important objects, however, is being as-

Bles Collection Of English Glass Brings High Total

(By special cable to The Art News)

LONDON.—A total of £4,000 was realized in the dispersal of Part I of the Joseph Bles collection of fine old English glass, held on May 14 at Christie's. Bidding throughout the dispersal was active and the sale registered unusual success in its field.

sembled by the Museum for indefinite circulation.

From March 19, when it opened, to May 12, the exhibition attracted an attendance of more than 45,000. During the final week, attendance was expected to bring this figure well over the 50,000 mark, thus establishing the exhibition as one of the most popular ever held in the Museum.

CORREGGIO SHOW HELD IN PARMA

LONDON.—On the occasion of the fourth centenary of Correggio, Italy is celebrating with a commemorative exhibition in Parma of the artist's work, we learn from a report in a recent issue of *The Observer* of London. The account, which we reprint below, indicates the English loans to the exhibition:

Pictures and drawings by Correggio have been collected from Italy and all over the world. Eight of his works have been sent from England.

Of these the most important is the "Madonna and Child with Saint," from Christ Church, Oxford. A double paneled drawing with an alternative scheme for figures surrounding the cupola of a cathedral has been lent by the Ashmolean Museum.

Two drawings have been lent by Dr. Kenneth Clark, director of the National Gallery in London, from his private collection, and four works have been received from Sir Robert White's collection. These include three drawings by Correggio.

ORIENTAL WEAVES SHOWN AT THE METROPOLITAN

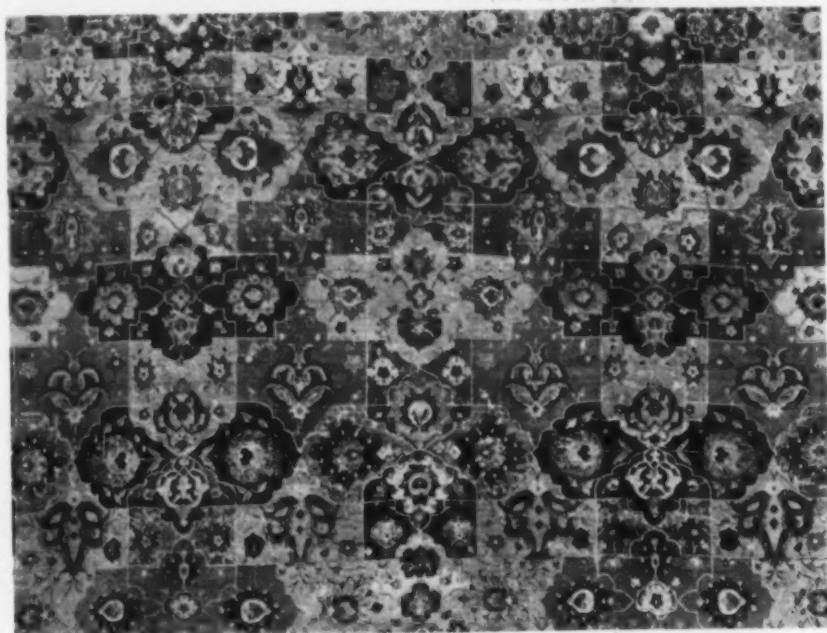
(Continued from page 3)

tion. While these rugs are known to most students and connoisseurs, there are many privately owned masterpieces which have never been shown in any exhibition. Through the generosity of private collectors a number of fine rugs from the royal looms of Persia, India and Turkey have been assembled and will be shown with outstanding examples from the Museum collection and loans from other museums here and abroad. As the art of weaving is closely connected with the art of rug knotting, a number of textiles and costumes contemporary with the rugs have been included in the exhibition.

"The earliest specimen of a pile rug shown is a fragment of a Coptic rug from the Museum collection. The field has an interesting geometrical pattern woven in imitation of a mosaic pavement, while the border is decorated with a vine scroll in rich colors. Although the technique is different from that of any other rug known, the knot shows a certain relation to the Sehna knot, which is peculiar to Persian rugs. This important fragment, found in a grave in Egypt and dating from about A. D. 400, proves conclusively that rug knotting was practiced in the Christian East in the first millennium of our era. Although we have indications from literary sources that Persians of the Sasanian period (A. D. 226-637) had mastered the art of knotting true pile rugs, as yet no actual specimens have been found. . . .

"The geometrical style is evident in a small group of animal rugs represented in Italian paintings of the XIVth and XVth centuries. There are only three pieces of these early animal rugs in existence. Among them is a fragment found in Fustat and now in this Museum, the decoration of which consists of a stylized bird. . . .

"A magnificent rug lent by Clarence H. Mackay is one of the finest examples of early medallion rugs with animal decoration (see illustration). This rug, never shown before in any exhibition,



DETAIL OF COMPARTMENT RUG WITH FLORAL DESIGN
PERSIAN, END OF XVIII CENTURY

Loaned by Horace Havemeyer to the exhibition of Oriental rugs and textiles now on view at the Metropolitan Museum of Art.
(Photograph courtesy of the Metropolitan Museum of Art)

is known as the 'coronation carpet.' In the central medallion gazelles, flying cranes, and undulating Chinese cloud bands form an animated pattern based on close observation of nature. The field is composed of flowering trees with animals and birds. The vigorous design and the strongly contrasting colors indicate that the rug must have been woven at an early period. It is similar in so many respects to the hunting rug in the Poldi-Pezzoli Museum at Milan, dated A. H. 929 (A. D. 1522/23), that it may be assigned to about the same period.

"Two other Persian medallion rugs with animal decoration have been lent by Myron C. Taylor and Joseph E. Widener. Both may be assigned to about the middle of the XVIII century, that is, to the period of Shah Tahmasp (A. D. 1524-1576), when rug weaving reached the height of perfection both in design and in technique. The splen-

did rug lent by Mr. Taylor belongs to an important group of animal rugs made in the court manufactories of Tabriz and characterized by richness of design and color. The dark blue field has a red central medallion and a balanced landscape design of animals and naturalistically treated trees. The red border, with its pattern of contrasting colors, contributes greatly to the decorative effect. . . . Two animal rugs without medallions have been lent anonymously. . . .

"Two vase rugs of the early XVIII century are shown—one, a rare example lent by Clarence Mackay, has a lozenge diaper in various colors inclosing large palmettes and vases; the other has a red field covered by a trellis pattern with the same large composite palmettes. An interesting prototype of vase rugs is a unique compartment rug from the collection of Horace Havemeyer. . . . Two XVIII century silk

rugs of superb quality are shown in the exhibition—one a medallion rug in which red and blue predominate, lent by Joseph Widener, the other an animal rug in which green and red are emphasized. These fine rugs have usually been attributed to the looms of Kashan, which were famous for their velvets and brocades. . . .

"Two tapestry-woven rugs, one lent by the William Rockhill Nelson Gallery of Art, Kansas City, and the other by the Louvre, may be seen in the exhibition. The former has a design of floral and animal motives woven in brilliant colors on a gold ground, while the Louvre piece has a more subdued color scheme and is decorated with figure subjects. . . . Two animal rugs showing a mixture of Persian and Indian elements have been lent by Joseph Widener and the Boston Museum of Fine Arts. Both may be assigned to the beginning of the XVIII century.

"Turkish rugs made at the court manufactory at Constantinople are represented by two rugs, a medallion rug lent by George Blumenthal and a prayer rug with characteristic Turkish flowers from the collection of Mrs. William H. Moore. . . .

"A number of very beautiful and rare pieces of Persian silk have been assembled in this exhibition, but only a few can be mentioned here. Two XVIII century silks, lent by the Cooper Union Museum, illustrate the well-known Persian love story of Laila and Majnun. One of them is signed with the name of the Persian weaver Ghiyath.

"Of especial importance are several XVIII century Persian velvets which formed part of a tent decoration. The circular piece from the top of a tent is from the collection of the Boston Museum of Fine Arts. The rich colors of these velvets, the designs of which represent hunting scenes, are set off by a background of gold lamellae. Not less beautiful is the velvet lent by the estate of V. Everit Macy, with garden scenes in compartments.

"One of the most important textiles

of the period of Shah Abbas (A. D. 1587-1628) is a splendid velvet lent by Mrs. John D. Rockefeller, Jr. This complete piece, probably used as a throne cover, is decorated with birds, trees and various plants—lilies, carnations, lilies and roses—in blue, green, brown and black on a golden-yellow ground. The pastel shades and the blue border with arabesques and palmettes are reminiscent of some of the contemporary silk rugs of the so-called Polish type. Delicate color schemes like that seen in this velvet were favored by the court weavers of Shah Abbas, whose looms at Ispahan produced many fine silk rugs and silk weaves. A velvet brocade with large figures, lent by the Art Institute of Chicago, is another fine example dating from this period; it was probably used for a costume, to judge from its similarity to a beautiful velvet coat in the Royal Armory at Stockholm. A magnificent XVIII century brocade lent by the estate of V. Everit Macy has a naturalistic floral design in rich colors, with orange, red and green predominating. . . .

"A rare brocade lent by Mrs. John D. Rockefeller, Jr., has a highly decorative pattern of ogival compartments on a purple ground, inclosing floral sprays of roses and carnations on a gold ground. Such brocades were used for garments, three of which are shown in the exhibition. Two are vestments from The Rhode Island School of Design, and one a coat from the Museum collection. . . .

"The textile art of India is represented in the exhibition by a number of very fine pieces dating from the XVIII and XVIII centuries. Most of them are garments, such as saris, coats, turban cloths, and sashes, richly decorated in brilliant colors on a gold ground—or, in the case of embroidered pieces, on white cotton muslin. An exquisite sari lent by Miss Lucy T. Aldrich typifies the richness of color of some of the brocades. A rare Mughal velvet hanging of the period has been lent by George Blumenthal. The naturalistic floral design in white and blue-green on a wine-red ground is characteristic of the period of Shah Jahan (A. D. 1628-1658). From Mrs. William H. Moore

(Continued on page 16)

GENUINE ANTIQUE FURNITURE & WORKS OF ART



BY APPOINTMENT



BY APPOINTMENT

A very fine
Chippendale
carved
serpentine
commode.
Width 4 feet.

M. HARRIS & SONS

44 to 52, NEW OXFORD STREET,
LONDON, W. C. 1, ENGLAND

SILVER JUBILEE EXHIBITION
(APRIL-JULY)
61, ST. JAMES'S ST., LONDON, S.W.1.

PEIPING
CHINAOSAKA
JAPAN

ORIENTAL ART

PAINTINGS
SCULPTURE PORCELAIN



BRONZES POTTERY
SCREENS

YAMANAKA & Co. Inc.

680 FIFTH AVENUE

NEW YORK

CHICAGO
846 N. Michigan Ave.LONDON
166 PiccadillyBOSTON
424 Boylston Street

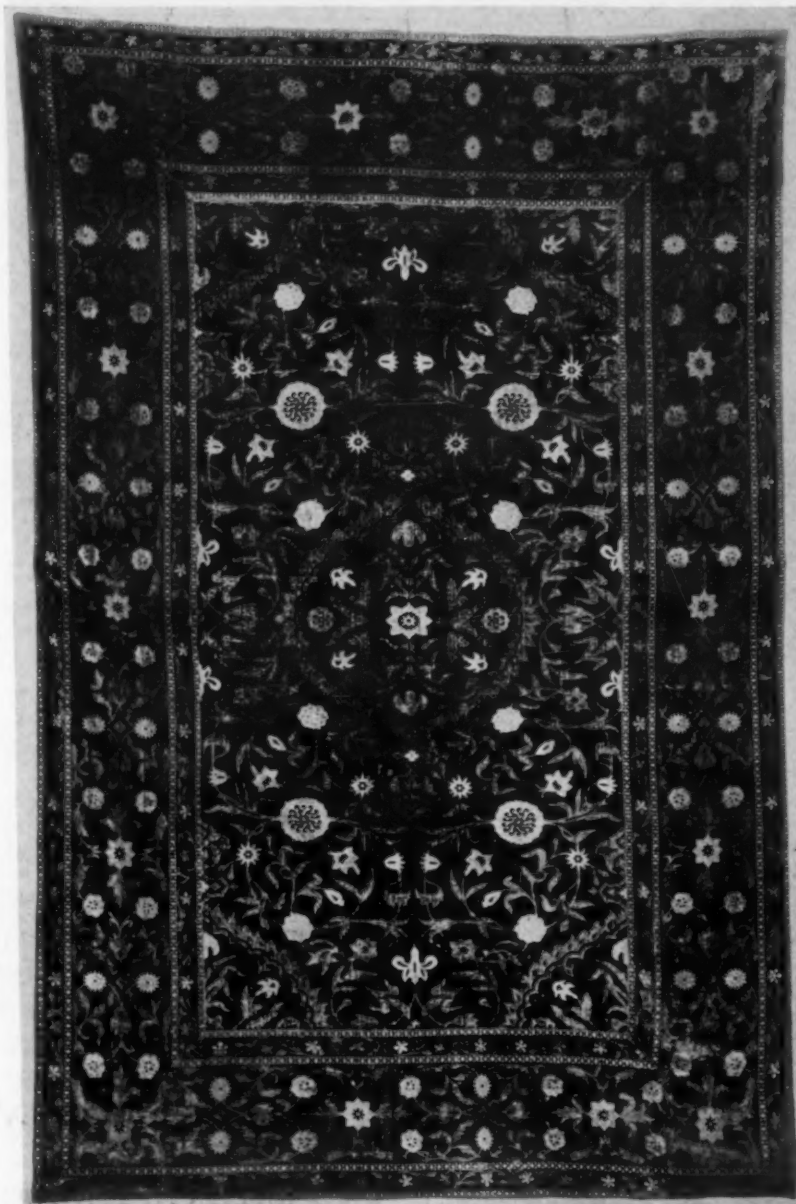
Fine Loan Exhibit Of Titian Paintings In Venetian Palace

VENICE.—The vast exhibition of paintings by Titian, now being held in Venice, was formally opened by King Victor Emmanuel on the morning of April 25, we learn from an account in *The Times* of London. Discussing the exhibition as a whole, the special correspondent to *The Times* credits Dr. Barbantini with the inception and organization of the exhibition, which is housed in the Ca' Pesaro, the fine XVIIIth century palace on the Grand Canal built by Longhena. We quote below the greater part of *The Times* article:

"In one of his novels Gabriele d'Annunzio defines the hour of sunset in Venice as the 'Titian hour.' The definition imaginative and poetical as it may appear at first, will be found to be true and suggestive by all those who, leaving the Ca' Pesaro in the late afternoon, after having visited this magnificent exhibition, go down the Grand Canal in a gondola, and proceed slowly towards St. Mark's. Still full of the dazzling colors and deep shades of so many great paintings, their eyes will not be in the least distracted or offended by the environment. They will not experience any unpleasant contrast between the art they have just admired and the living scenery through which they are passing."

"... There are more than two hundred of his pictures which, in both public and private galleries in Italy and abroad, form the joy of the whole world: but nobody who has not seen this precious collection of ninety-eight masterpieces will be able to say that he knows him in all his greatness. The fruit of seventy-five years of tireless activity can be admired here in its successive developments. Here are his first canvases still betraying the influence of Giorgione; here those of the golden period of his artistic expression, down to that of the 'Bewailing of the dead Christ' which he left unfinished and which Palma continued, adding to it a few putti and the humble inscription: *Quod Titianus inchoatum reliquit—Palma reverenter perfecit—Deoque dicavit opus.*

"In this fine show, which contains pictures of all the manners and ages of Titian, the student may retrace, as in



MUGHAL VELVET HANGING INDIAN, PERIOD OF SHAH JAHAN

This textile from the collection of George Blumenthal is included in the loan exhibition of Oriental rugs and textiles at the Metropolitan Museum of Art. (Photograph courtesy of the Metropolitan Museum of Art)

the instrumental scoring of a symphony, all his motifs, which repeat and transform themselves. Here, too, one notices his preferences of composition, his creation of types, his choice of models, and the formation of his style. Pictures of religious subjects abound, and it is interesting to catch the personal and characteristic note which is common to them all. It has been observed that, by emancipating himself from the restrictions of dogma and the papal prescriptions, Titian saved art, just as Perseus saved Andromeda. No observation could

have been truer. The stern rules of the liturgy were sacrificed by him at the altar of inspiration, so that his art is an admirable fusion of the divine and the human.

"In his pagan themes, too, Titian was always original. Wishing to give the world of his days a feminine beauty different from the classic model, he created the Venus of the Renaissance. Fair, shapely and buxom like a Vene-

tian wife, chaste even in her nudity, neither turned too much towards heaven nor too close to earth, she appears as a daughter of the gods and men.

The religious art of Titian is represented in this show above all by the *pale* (altar-screens) lent for the occasion by the churches of Venice and other cities. They are almost a revelation, since they could not be admired before, and were often not even properly seen, in the churches in which they hung, because of poor light or bad placing. Sixteen of these *pale* came from the churches of Venice alone, while the remainder were sent here from the cathedrals of Treviso, Brescia, Vittorio Veneto, Mantova, and Pieve di Cadore (the birthplace of the artist).

"The most celebrated portraits, too, are to be found here side by side: 'The Man with the Glove,' painted in the early age under the influence of Giorgione and lent by the Louvre, and the portraits of Tomaso Mosti, Ippolito de' Medici, Antonio Porcia, Diego Mendozza, Benedetto Varchi, Pope Paul III., the gentleman of the Castracane House, Charles V., Frederick of Saxony, Philip II., the 'Gentleman of the Glaucous Eyes' (commonly known as the portrait of an English gentleman, probably the Duke of Norfolk), the 'infamous' Are-

tino (who spoke of this portrait of himself as a *terribile maraviglia*), and finally, the best known of all, the superb portrait of the antiquarian Jacopo da Strada, painted in 1567 at the age of almost ninety. All these portraits tell us something of the life and feelings of Titian's contemporaries: they are *doges* and Popes, cardinals and condottieri, emperors and kings, saints and sinners, against various backgrounds of clouds, *gonfaloni*, mountains, and ships.

brush which had fallen from the hands of the painter.

"The works which have come from the foreign galleries are heavily insured. The Soviet Government promised at the last moment to lend two Titians from the Leningrad galleries, one of which is the famous San Sebastiano and one belonging to the Barbarigo collection. The two pictures alone will be insured for 20,000,000 lire. Altogether the works shown in the Ca' Pesaro will be insured for 80,000,000 lire. When the Leningrad pictures arrive the works exhibited in the Ca' Pesaro will number one hundred. The show is completed by a number of original drawings, and by a very interesting collection of prints reproducing the works of Titian which have been destroyed or lost.

"Nothing has been neglected, no expense spared to ensure the success of the exhibition. The Commune of Venice has cut a new road on the Riva adjacent to the Ca' Pesaro, thus enabling visitors to reach the palace of the show in three minutes from the Rialto and in five from the Piazzale Roma."

HARVARD GAINS EARLY SCULPTURE

CAMBRIDGE.—A recent gift of four marble figures brings to Harvard typical works of our pioneers in sculpture. These statues are R. S. Greenough's Governor Winthrop, Randolph Rogers' John Adams, Story's Justice Story and Crawford's James Otis. Considered either as monuments of early statesmen or as examples for the study of our early art, they make an important addition to the University's historical possessions. Notable among these are its long series of portraits of distinguished men and its examples of Georgian civic architecture, Holden Chapel, Massachusetts and Harvard Halls.

The statues have their history in common. All were commissioned between 1855 and 1858 as decorative monuments for the old Gothic chapel in Mt. Auburn Cemetery at Cambridge. Their authors were eminent among American artists of their day; two of them had a large part in the sculpture that was to decorate the national Capitol. Forty years later, when the chapel was remodeled, the statues were removed to the cemetery office. Now, there being no longer space for them there, they have been given to the University. John Adams and Governor Winthrop have been temporarily placed in Memorial Hall but Story has an impressive setting in Langdell Hall at the Law School and Otis a commanding position beside the stage of Sanders Theatre.—ROGER GILMAN.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS D'ART

NEW YORK
PARIS

THANNHAUSER GALLERIES

BERLIN
BELLEVUESTRASSE 10

LUCERNE
HALDENSTRASSE 11



Miniature of the Duchess of Bolton, by Samuel Cooper, signed. From the Earl of Bolton's Collection.



Miniature of a Young Man, by Thomas Flatman, signed. From the Earl of Bolton's Collection.

Specimens from my Collection of Rare XVII Century English Miniatures

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

Cables: "Euclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1

Established 1870

Romantic Painting In Loan Exhibition At Vassar College

POUGHKEEPSIE.—A feature of the "Exhibition of Romantic Painting," which is now on view at Vassar College, is the Salvator Rosa "Rocky Landscape" recently acquired for the permanent collection of Vassar's art department. The painting and its pendant, recently purchased by the Metropolitan Museum of Art, come from the collection of Lord Jersey of Osterley Park. With its sensuous richness of pigment, distinction of touch and subtlety of color, the Rosa landscape typifies the manner in which this group of artists perfected the more detailed aspects of painting and realized their new romantic lyricism. The picturesque, disheveled scenery is described in sandy and grey tones of rich impasto, so skillfully related, however, that the painting appears brightly colored.

The exhibition with its representation of five centuries illustrates the recurrence in its variety of forms of the romantic attitude. A second Salvator Rosa, "Night Scenes with Figures," loaned by the Wadsworth Atheneum, Hartford, shows the artist in more melodramatic mood than the painting described above. The strangely tortured, mysterious figures are almost engulfed by the night's sinister blackness, yet their existence is insured by the uncanny rightness of Rosa's draughtsmanship.

The short impressionistic stroke, prevalent at the end of the XVIIIth century and during the early XVIIIth, becomes violently expressive in Magnasco's "Fisherman Drawing a Net," from the Durlacher Galleries. Characteristic of much romantic painting, the handling exposes the excitement of the artist at the moment of intense creative activity. The nervous, staccato touch, the lightning dart of the brush, sends quivers over the surface of the canvas where sea and land commingle, dynamically alive with malevolent occult forces. From Durlacher's, also, comes Crespi's gracious "Girl Holding a Dove." The satiny cream tones of skin and whites of the drapery, the soft feathery grey of the dove, are modulated with the consummate artistry of one coming at the close of a great painterly tradition. The brilliance is concentrated by the discipline of almost monochromatic treatment.

Paintings of Zuccarelli and Richard Wilson show the picturesque landscape



CHIPPENDALE CLAW-FOOT WRITING DESK ENGLISH, CIRCA, 1760

Included in the collection of fine period furniture and decorations, property of Robert Golet, of Chester, N. Y., Miss Ella Parsons, of Philadelphia, Pa., and other owners, to be sold at the American-Anderson Galleries on the afternoons of May 22, 23 and 24.

tradition becoming a fashionable convention. In the two "Settings for Operas," from Wildenstein, Hubert Robert uses the mat, opaque colors of his Italian forerunners, and their telling abbreviations; but his landscapes are more imaginatively inventive, trees and rocks more grandiose, extravagant in their romanticism. The dematerialization effected in the temperamental *brio* of Magnasco, draws to its pathetic conclusion in the poetized late Corot, "The Brook," where the blurred monochromatic fuzz is redeemed neither by distinction of handling, nor validity of concept.

The romantic attitude of the early XIXth century is exemplified in two paintings from Smith College: Delacroix's "Motif from the Massacre of Scio" and Gros' sketch for "Murat at Aboukir." The high-powered, sweeping curves of Delacroix and Gros compare significantly with the agitated flecks of Magnasco. The pastoral romanticism of Rosa has given way to a passionate dramatization of explosive events. If

Delacroix's more ambitious work sometimes fails in achieving a dynamic integration of masses, such a sketch as this has true structural grandeur, and the severe tragedy is heightened by emotive color and simplified monumental forms.

Henri Rousseau, seduced by the mysterious powers of darkness, has departed from his usual exotic recollections in Marie Harriman's beautiful "Castle by Moonlight." His mood is unusually somber and organization uncommonly broad.

The Neo-Romanticists and Surrealists, in their reaction against the impersonal preoccupation with abstract formal problems of earlier XXth century painting, turned to a more complex lyricism, with only overtones of the brave flamboyant gesture of the XIXth century. Tchelitchev's "Zouave" and "Mort d'un Clown" from the Soby Collection, Hartford, please rather than move in their synthetic sadness, lacking the emotional intensity of Picasso's "blue period," on which the

artist seems greatly to depend. Berard's dissociation of figures from each other in isolating self-absorption is most successful in the casual medium of Soby's "Sketches," and in the exquisite jest of the visionary curtain for Mozartiana.

Léonide and Eugène Berman are the most promising of the younger painters. The unbroken empty sweep of flat shore and sea in Léonide's 1934 "Landscape" is in reality extremely daring. But the changes rung upon the general tawny tonality are exquisitely subtle, the romanticism restrained, dwelling only by implication in the solitary spaciousness. Eugène Berman in "Souvenir d'Ischia," 1932, appears firmly rooted in the tradition which includes the early Corot and the greater Robert; classic, in its architectural simplicity of large blocky forms, romantic, in the heaviness of its lonely silence. The more poignant poetry of his gloomy 1930 "Interior" is left behind; and in the 1935 "Mediterranean Shore," Berman has been moved by the Surrealists towards more brilliant colors, greater precision of delineation, interest in

shreds of cloth and vagrant objects, transformed by the strange light that casts long sharp shadows on the beach. Finally, there is a Picasso drawing, where a fragrant Pierrot, sighs, velvety of longing, for the melancholy defunct "Gilles" of the past.

Probably the most unusual pictures in the exhibition are: a Francesco Furini, lent by Dan Fellows Platt, sultry with the sensual dissolution of Correggeseque *sfumato*; a "Noli me tangere" from Durlacher's, by the XVIth century North Italian, Lello Orsi, electrically charged by his mannerist line; a "Fall of Phaeton" from the Wadsworth Atheneum, by an anonymous XVth century North Italian, startlingly Neo-Romantic in its sublimely checkered light, its nostalgic allusion to death, and XVIIIth century in its romantic reminiscence of classical antiquity.

Other pictures in the exhibition were lent by: the Contempora Art Circle, Durand-Ruel, the Erich-Newhouse, Julien Levy and Pierre Matisse Galleries. —JANICE LOEB.

"CHRISTIE'S"

LONDON, ENGLAND

For over one hundred and fifty years CHRISTIE'S has been world renowned. They have had the privilege of selling, in their Great Rooms, most of the Famous Collections of Works of Art which have been dispersed at auction in England over that period, and their unrivalled experience is at the disposal of all who may wish to consult them regarding the sale of

ANCIENT & MODERN PICTURES, DRAWINGS & ENGRAVINGS, ENGLISH, CONTINENTAL & ORIENTAL PORCELAIN & POTTERY, DECORATIVE FURNITURE, TAPESTRY, CARPETS, BRONZES, MINIATURES, SNUFF BOXES & OBJECTS OF VERTU, SILVER & JEWELS

The Commission, in the event of a sale being effected, is SEVEN AND A HALF PER CENT ONLY and this includes ALL advertising and catalogue expenses.

For BOOKS AND MANUSCRIPTS, COINS, MEDALS, GREEK, ROMAN AND OTHER ANTIQUITIES AND RELICS

the commission is Twelve and a half per cent

The particularly moderate commission charged for Sales might well be borne in mind by those who have not already consulted

CHRISTIE, MANSON & WOODS

8 KING STREET, ST. JAMES'S SQUARE, LONDON, ENGLAND

From whom full Particulars and Advice can be had on enquiry

Telephone: Whitehall 5056

Cables: "Christiart, Piccy, London"

P. & D. COLNAGHI & CO.

BY APPOINTMENT



ESTABLISHED 1760

PAINTINGS

DRAWINGS

PRINTS

OLD AND MODERN MASTERS

144, 145, 146 NEW BOND STREET, LONDON, W. 1.

CABLES: COLNAGHI, LONDON

ARNOLD SELIGMANN
REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme PARIS

Antiques
of Distinction

Furniture, Tapestries
OLD MASTERS

Kunsthau

MALMEDÉ

COLOGNE/Rh.

33 Sachsenhausen

JULIUS LOWY
[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES · INC

To Be Dispersed at Public Sale Tuesday, May 28

ENGLISH PERIOD
FURNITURE

*Comprising Examples of the Various
Eighteenth Century Designs*

from

NEEDHAM'S ANTIQUES, Inc.

New York

SOLD BY ORDER OF WALTER NEEDHAM

IN A BRIEF REVIEW of the present sale, which is occasioned by the closing of Needham's Antiques New York establishment, the Georgian mahogany group is found to comprise finely carved Chippendale card tables, wall mirrors, and claw and ball foot chairs, together with pre-Chippendale examples. A number of beautiful satinwood pieces distinguish the Sheraton group, and a large number of finely executed chairs are in the Hepplewhite tradition. The Queen Anne period is also represented, particularly with a splendid inlaid

red walnut secretary bookcase with mirror doors, a carved walnut and green damask wing chair, and two finely turned walnut *torchères*. Items from distinguished English collections are noted throughout the catalogue.

Worcester, Rockingham, and Minton porcelain services, Staffordshire figurines, Leedsware, Oriental Lowestoft plaques and bowls, Bristol blue and Nailsea striated glass, and a few paintings constitute the complementary decorations.

On Exhibition Daily (Closed Sunday) from 9 to 6 Commencing Friday, May 24

ILLUSTRATED CATALOGUE TWENTY-FIVE CENTS

AMERICAN ART ASSOCIATION—ANDERSON GALLERIES · INC

Public Sales of Art & Literary Property · Private Catalogues · Appraisals for United States & State Tax, Insurance, & Other Purposes

MADISON AVENUE · FIFTY-SIXTH to FIFTY-SEVENTH STREET · NEW YORK CITY

HIRAM H. PARKE, *President* OTTO BERNET, *Vice-President* ARTHUR SWANN, *2ND Vice-President*

Historical Society Holds Loan Show At the Metropolitan

A loan exhibition of the portraits and possessions of the original members of the Society of the Cincinnati, on the occasion of its fifty-first triennial meeting, opened in the assembly room from Alexandria, Virginia, at the Metropolitan Museum of Art, on May 10 and will continue through June 9. Mr. Joseph Downs, curator of the American Wing, has contributed to the Museum's current *Bulletin* an interesting article which we quote:

"The reason for the name Cincinnati and the purpose of the society may be learned from the Institution, a document adopted at the second meeting of the commissioned officers of the Continental army and navy in Major General Steuben's Headquarters at Fishkill Landing, New York, May 13, 1783, and still preserved in the archives of the society. It states in part:

"To perpetuate . . . the mutual friendships which have been formed under the pressure of common danger . . . the officers of the American Army do . . . combine themselves into one SOCIETY OF FRIENDS, to endure as long as they shall endure, or any of their eldest male posterity. . . .

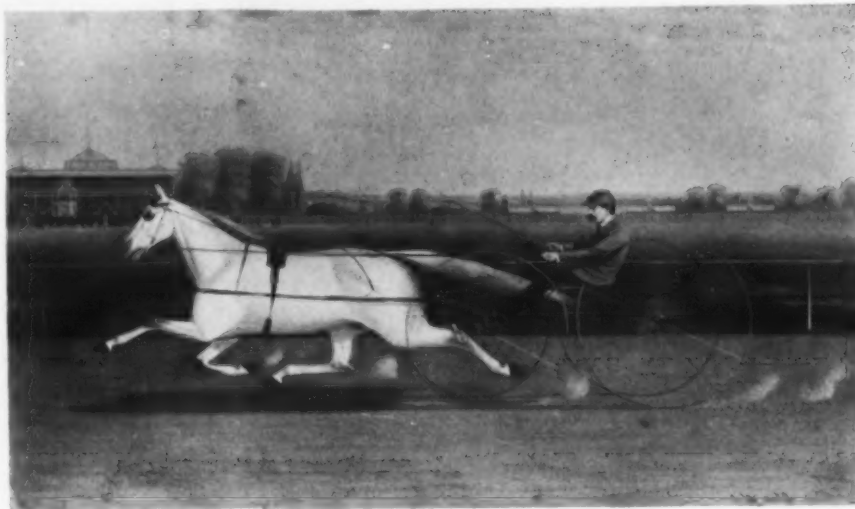
"The officers of the American Army having been generally taken from the citizens of America, possess high veneration for the character of that illustrious Roman, Lucius Quintus Cincinnatus, and being resolved to follow his example, by returning to their citizenship, they think they may, with propriety, denominate themselves the Society of the Cincinnati.

"The following principles . . . form

"RACE AGAINST TIME (AT LONG ISLAND RACE TRACK)

By J. McAULIFFE

Included in the collection of scenic and historical Americana from the estate of the late W. F. Hammond of Brooklyn, N. Y., to be sold at the Rains Galleries on the evening of May 23.



the basis of the Society of the Cincinnati:

" . . . to preserve inviolate those exalted rights of human nature, for which they have fought and bled and without which the rank of a rational being is a curse instead of a blessing.

" . . . to promote and cherish, between the respective States, that union and national honor, so essentially necessary to their happiness, and the future dignity of the American empire.

"To render permanent the cordial affection subsisting between the officers. This spirit will dictate brotherly kindness in all things, and particularly extend to the most substantial acts of beneficence . . . towards those officers and their families who unfortunately may be under the necessity of receiving it."

"Of outstanding interest in the exhibition are some twenty paintings, including one by Edward Savage of Washington, the first president general of the society, painted in 1790 for Harvard College, a portrait of Major General

Steuben by Ralph Earl, and portraits of Major General Horatio Gates, Colonel Peter Gansevoort, and Captain Winthrop Sargent by Gilbert Stuart. Each subject wears the Cincinnati badge—an eagle suspended from a ribbon of blue bordered with white.

"Several examples of Chinese Lowestoft porcelain have interpretations of the eagle of the Cincinnati incorporated in their decoration. Part of Washington's dinner service, probably purchased in Baltimore in 1785, a tea service with the initials of Dr. David Townsend, a punch bowl with the monogram of Captain Samuel Shaw, and a larger bowl decorated with a copy of Lieutenant Colonel Ebenezer Stevens's diploma of membership are noteworthy. There are two pieces of porcelain initialed H K for Henry Knox, who originated the idea of the society and who as early as 1776 expressed the wish for some ribbon to wear in his hat or in his buttonhole, to be transmitted to his descendants as a badge and proof that he had fought in defense of their liberties."

"A collection of badges of the society (the eagles of gold and enamel) and a sketch for the design by Major Pierre Charles L'Enfant, together with his bill, recall Steuben's pithy remarks in

a letter addressed to General Knox: 'You have sent L'Enfant to France to procure some Gold Eagles; but you have forgotten to give him some coppers for his tavern expenses. Mr. R. Morris, General Greene, and myself have made a credit of six hundred dollars, without which the ambassador of the Order would have made his entree into the Philadelphia jail; but at present he is hunting for Eagles.'

"A steel and brass fire lighter and candlestick given to Dr. John Thomas by Captain Michael Houdin, a silver punch bowl made by Paul Revere and presented to General William Shepard for quelling Shays's Rebellion, and a gold freedom box made by Samuel Johnson and presented to Baron von Steuben by the City of New York in 1784 are among other objects once in the possession of original members. A banner of blue and white silk displays the colors of the society; they signify the alliance between France and the United States of America.

"The documents have been restricted to a few of the most important, including the famous pamphlet attacking the Cincinnati written in 1783 by Judge AEdanus Burke under the name of Casius, and the reply to it."

COLUMBIA REPORTS CHANGE IN METHOD

Reorganization of the department of fine arts and archaeology at Columbia University to include actual study of original works of art in New York City's galleries as well as practical instruction in the technique of painting and drawing is announced by Prof. William B. Dinsmoor, executive officer of the department. Employing a laboratory method modeled on the system used in the leading art centers of Europe, Columbia students will be permitted to pursue their advanced study away from the classroom. Analysis of the work of masters will be made at close range rather than through the use of photographs, permitting extensive research which may, through the solution of long standing problems of attribution, result in valuable contributions to the art world, according to Prof. Dinsmoor.

Cooperating with the Metropolitan Museum of Art, the Columbia department will institute four gallery courses for the academic year 1935-36. Prof. Dinsmoor said. One will deal with early medieval art, another with Greek and Roman painting, a third with Gothic sculpture, and a fourth with Italian painting. Although the gallery courses are intended primarily for graduate students in fine arts, Prof. Dinsmoor said that properly qualified collectors and amateurs would also be admitted.

The University and the Metropolitan Museum will also collaborate in a course of public lectures to be given in the Museum's lecture hall. The subject for 1935-1936 will be "Masterpieces of Greek Art," each topic being treated by a specialist. Lecturers will include Miss G. M. A. Richter, Curator of the Classical Collection of the Museum, and Miss Margaret Bleber of Columbia, who will speak on Greek sculpture and paintings. Edward T. Newell, president of the American Numismatic Society, will lecture on Greek coins and Prof. Dinsmoor on Greek architecture.

EXHIBITIONS

ENGLISH PAINTINGS

COLOUR PRINTS AFTER GEORGE MORLAND

54 NEW BOND STREET

FRANK T. SABIN

GOLDSCHMIDT GALLERIES

[INC.]

WORKS of ART
PAINTINGS BY OLD MASTERS

FRANKFURT
Kaiserstrasse 15

BERLIN
Victoriastrasse 3-4

BRUMMER GALLERY

WORKS OF ART

55 EAST 57TH STREET

NEW YORK

ZBOROWSKI

26 RUE DE SEINE PARIS
Cezanne, Renoir, Derain, Modigliani, Utrillo, Soutine, Ebiche, Th. Debains,
Richard, Kisling, Beron, and others
460 PARK AVENUE NEW YORK
Northwest Corner 57th Street

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese Antiques



Branches

SHANGHAI

PEKIN

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
11 East 57th Street New York

JACOB HIRSCH

ANTIQUITIES & NUMISMATICS, INC.
30 West 54th Street New York

OLD COINS and MEDALS
WORKS OF ART

EGYPTIAN — GREEK — ROMAN
MEDIAEVAL and RENAISSANCE

ARS CLASSICA, S. A.

31, Quai du Mont Blanc, GENEVA (Swiss)

A. S. DREY

OLD PAINTINGS
WORKS of ART

PARIS
44 Avenue Kleber

NEW YORK
680 Fifth Avenue

MUNICH
Maximilians Platz 7

Burlington Issues Jubilee Number Of Great Interest

The Burlington Magazine has issued a Silver Jubilee number that is a most fitting tribute to royalty and to the part that it has played through the centuries as patron of the arts. It is one of the most interesting issues that has ever appeared, both to the specialist and to the general public. In tracing the development of the royal art collections, each of the five well-known writers concerned has created a picture of art collecting in England that begins with the reign of Henry III in the XIIIth century and brings us down to the present day. The subject is a fascinating one and throws a new light upon personalities in history previously associated in the mind with quite other phases of activity. The effect upon art of such disturbances as the English revolution, the Commonwealth domination and the general vicissitudes of reigning power is most illuminating. Articles of this sort bring to life the background against which an art developed, creating a unified vision of a given period that is of great value in the proper study and appreciation.

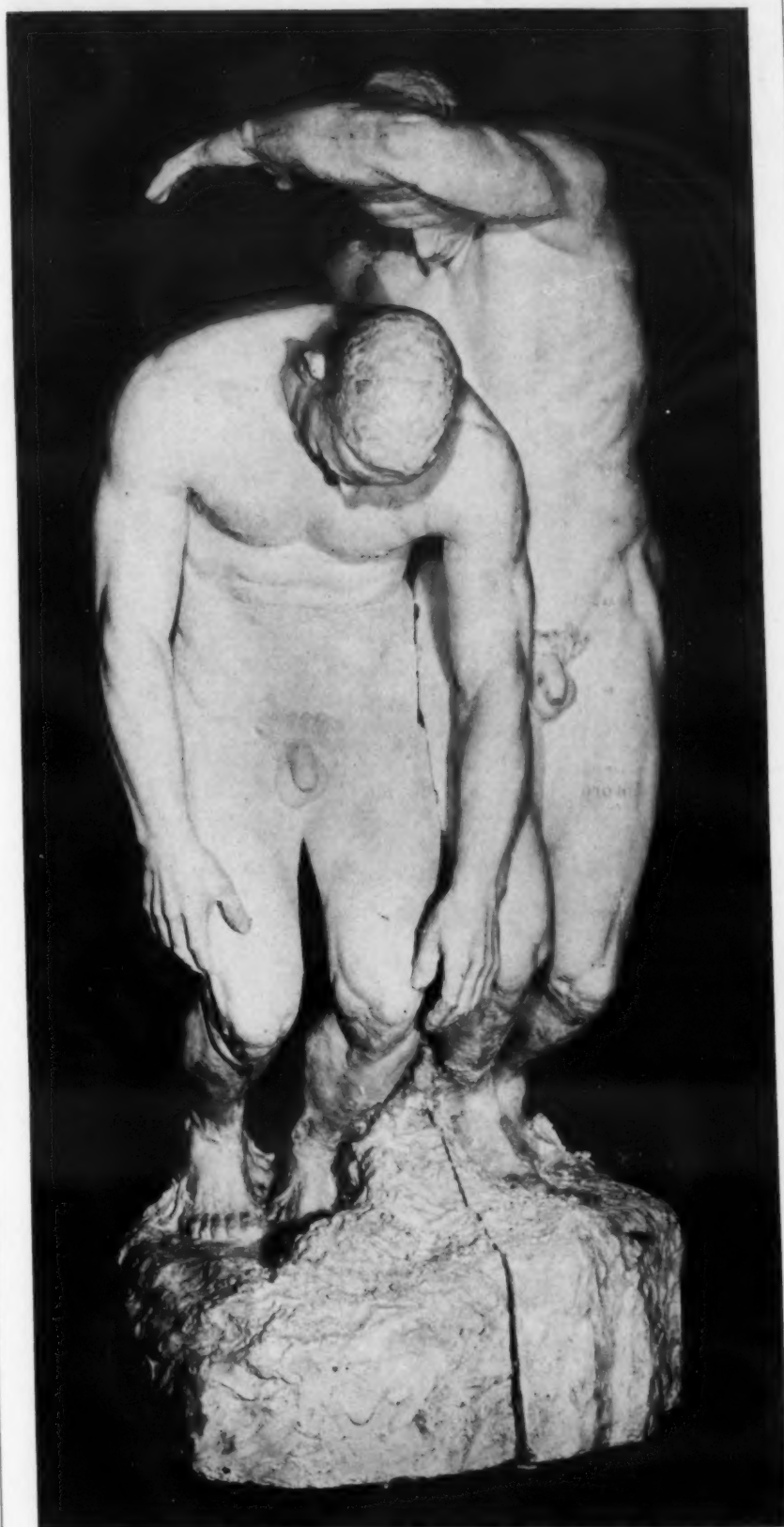
Tancred Borenius, for instance, in dealing with the royal collection of paintings, finds the high points were reached in the time of Henry VIII, Charles I, Charles II and George IV. It is of great interest to note at what period the collecting of various schools of painting was fashionable, and the reasons for their relative strength or weakness. Mr. A. E. Popham recapitulates the history of the famous Holbein drawings, and refers to Mr. Kenneth Clark's publication, now on the press, for data on the acquisition of the Leonardo works. The collection would appear to be rich in examples of many of the most famous artists.

The furniture in the royal collection has quite another history, outlined by Lord Gerald Wellesley. He recalls the magnificence described by John Evelyn in 1683, and contrasts this with the fact that practically nothing remains today of this treasure. Some things have survived in Holyrood, but elsewhere losses may be accounted for by changes of taste and the prerequisites of court officials rather than the usual quota of fires and revolution.

The greatest testimony to the destruction that took place in the Civil War is the scarcity of early silver. Mr. E. Alfred Jones relates that out of all the vast inventories of the royal collections in the Tudor and Elizabethan times, as well as those of James I and Charles I, nothing now remains except the Elizabethan silver salt in the Tower of London. There are, however, many valuable pieces of later years, with which the article deals in some detail.

Of the ceramics, Mr. William King writes that the "systematic collection of ceramics by the English Royal Family dates from the time of William and Mary . . ." Sevres and Chinese porcelain with ormolu mounts form important groups, while English ceramics are also largely represented.

A large number of illustrations add to the great appeal of this May issue of the Burlington, which will probably not be surpassed for some time.



"WE ARE THE DEAD"

By G. MACGREGOR PROCTOR

Winner of the 1935 Prix de Rome prize in sculpture awarded by the American Academy in Rome at the Grand Central Art Galleries on May 15.

LIBRARY REPORTS ON ITS ACTIVITIES

This month, the New York Public Library celebrates the 40th anniversary of the consolidation of the Astor and Lenox Libraries and the Tilden Trust. An exhibition, "Forty Years of the Library," will be opened in the Central Building, Fifth Avenue and 42nd Street, on May 23.

The library has announced the purchase of seven illustrated books of the XVth century at the sale of the library of John B. Stetson, Jr., which was held at the American-Anderson Galleries on April 17 and 18. All of them were bought for the Spencer Collection of the Library, from the fund of that name. Six are early printings of famous medieval romances and the seventh is a treatise on the art of war and a chronicle of the history of France, England and other kingdoms.

BOERNER ISSUES PRINT CATALOG

LEIPZIG.—The catalog of the Prince Oettingen-Wallerstein print collection is now available, prior to the dispersal of this important group on May 28 at Boerner's. As may be seen from the catalog, among the old masters is offered a magnificent Rembrandt group which comprises his chief works in fine impressions. There is also a small Durer group in which the master's important prints are well represented, as well as a wide selection of French and English color prints of the XVIIIth century. Prints of this quality and in such abundance have not appeared in the market since the Russian sale held at Boerner's some time ago.

KNOEDLER

14 East 57th Street

New York



EXHIBITION OF

ETCHINGS, DRYPOINTS
and LITHOGRAPHS by

FORAIN

UNTIL MAY 24

PAINTINGS BY

WALTER PACH

MAY 20 TO JUNE 2



LONDON
15 Old Bond St.

PARIS
22 Rue des Capucines

PIERRE MATISSE

SELECTED MODERN PAINTINGS & SCULPTURES

FULLER BUILDING

51 EAST 57TH STREET

NEW YORK

ALEX. REID & LEFEVRE, LTD.

FINE FRENCH PAINTINGS

LONDON

1a, KING STREET
ST. JAMES'S
S.W.1

CABLES:
"DRAWINGS"
LONDON"

THE FORUM OF DECORATIVE ARTS

C.W. LYON INCORPORATED



Walnut Philadelphia side chair in original and unrestored condition. Circa 1760.

AMERICAN ANTIQUES

for the
DISCRIMINATING
COLLECTOR

20 East 56th Street
New York

Telephone: ELdorado 5-3951

SYMONS INC.

EXHIBITION OF

Unusual
OBJECTS
OF ART

AS GIFTS FOR
THE JUNE BRIDE

Opening June 8th

THE HECKSCHER BUILDING
730 FIFTH AVENUE
USE PRIVATE ENTRANCE
9 WEST 56TH STREET
New York



With the accepted association of harps and the Emerald Isle, it is a special pleasure to note the Irish silversmith's adaptation of the national musical instrument in the handles of this cup. Fashioned in Dublin in 1733 by William Williamson and now included in the collection of James Robinson, the body of this fine example has a simplicity that only serves to heighten the unusual character of the handles.



Classical simplicity characterizes this fine old Irish silver hot water pot from the Wyler collection. Made in Dublin in 1736 by the well-known silversmith, Ralph Woodhouse, the modeling of this piece is sculptural in quality, while the flow of line everywhere reveals the touch of the artist.



The richly molded rim of this old Irish silver tray combines sculptural simplicity with reeding and acanthus leaf ornamentation. Made by William Townsend in Dublin in 1772, the piece now appears in the collection of Howard & Company. With its gleaming surface bare of all decoration save the hall marks, such a tray has the elegance of a bygone age which is so cherished by the aristocratic women of today.



Owing its undoubted beauty to perfection of form, this rare early Irish silver bowl is a feature of the Wyler collection. It was made in Dublin in 1735 by a silversmith identified only by the initials, D. B., and is bare of all ornament save the crest, which provides the right note of contrast.



The elaboration of both shape and decorative design coupled with the crest suggests at once that this silver cup and cover were executed to the order of a wealthy nobleman. Now on view at the galleries of Crichton & Company, the cup was fashioned by R. Calderwood working in Dublin, circa 1740, and is designated as a George II piece.

JAMES ROBINSON

Authority on Old English Silver

OLD ENGLISH
SILVER

and
REPRODUCTIONS

also
SHEFFIELD PLATE

731 FIFTH AVENUE
AT FIFTY-SEVENTH STREET
NEW YORK

LONDON: 19 Kensington High St.

HOWARD & CO.

Established 1866

18 East 56th St., New York
Casino Block, Newport



Old English Silver
Fine Reproductions

WYLER

713 Madison Ave.

At 63rd Street, New York

Old English Silver
& Reproductions

ESTATES
APPRAISED and PURCHASED

RICHARD W. LEHNE INC.

Established in Baltimore in 1880

PERIOD
MIRRORS

A large selection from
which to choose

16 EAST 46th STREET
NEW YORK



EXHIBITION OF THE
SCHAFFER
COLLECTION
OF AUTHENTIC
IMPERIAL RUSSIAN
ART TREASURES

AT
ROCKEFELLER CENTER
36 West 50th Street
NEW YORK

PARISH WATSON

& Co., Inc.

Works
of Art

44 East 57th Street
New York

TON-YING & COMPANY

CHINESE
ANTIQUE
WORKS OF ART

5 East 57th Street
Third Floor
NEW YORK CITY

CHAO MING CHEN

CHINESE ANTIQUES

Established in the United States in 1920

PAINTING
BRONZE
PORCELAIN
JADE
ETC.

339-341 East 29th Street
BALTIMORE, MD.

THE FORUM OF DECORATIVE ARTS

STAIR & ANDREW INC.

SPECIAL
EXHIBITION
of
HEPPLEWHITE
FURNITURE

Now Current

ENGLISH
ANTIQUÉ FURNITURE
PANELLED ROOMS
MANTELPIECES

57 East 57th Street
NEW YORK



KENT-COSTIKYAN
FOUNDED 1886

NOW AT
711 FIFTH AVENUE
At 55th Street
NEW YORK

SPECIALISTS IN
ANTIQUÉ AND
MODERN RUGS
SAVONNERIE AND
AUBUSSON RUGS
HAND TUFTED RUGS
KENTSHAH AND
BROADLOOM CARPETS
OF EVERY TYPE

KENT-COSTIKYAN
711 Fifth Ave., New York
Entire Third Floor
Telephone Wickersham 2-2300

EXHIBITION

17th & 18th Century
English Furniture

INCLUDING SHERATON &
HEPPLEWHITE EXAMPLES
PORCELAIN . SILVER
PANELLED ROOMS
NEEDLEWORK

Recently Imported From London

Vernay

19 East 54th Street
New York



The finely fluted apron below the silver drawer of this XVIII century sideboard, from the collection of Stair & Andrew, has a graceful swing of line which finds an admirable focus in the carved acanthus motif. By contrast, the characteristic Hepplewhite emphasis on straight lines and simple geometrical forms gains in effectiveness. The octagonal handle plates charmingly accent the beautifully grained mahogany.



Painted tan and brown in delicate conventionalized designs and upholstered in floral damask, this Hepplewhite chair from French & Company is an example of the master's more elaborate creations. Although embellished with additional curves and the feathers of the Prince of Wales, the back retains the suggestion of its shield-shaped prototype. Such a piece recalls that aspect of XVIII century life which relished luxury but always handled it with restraint.



Resting on its carved supports, the shield-shaped back of this Hepplewhite side chair proclaims with authority one of the famous cabinet maker's most distinctive styles. Dating circa 1790, this is one of a pair of chairs which may be seen at the galleries of Edward Garratt. The legs and stretchers have the severity of an essentially functional piece of furniture, but the carved drapery swag and pierced back splat give the chair a decorative value.



One of a set of six Hepplewhite mahogany dining or bridge chairs dating from around 1770, in the collection of Edward I. Farmer, this fine piece has the broad capaciousness that bespeaks an ease of living which was yet allied to distinguished elegance. The influence of French taste is plainly visible in the Louis XV type legs and fluted carving of the frame, bringing a new grace to the solidity previously in vogue in England. The chairs are covered in XVIII century old gold silk damask.



This finely proportioned four-chair-back settee of painted satinwood owned by Symons, Inc., with its openwork frame composed of Prince of Wales feathers tied with bow knots, carries one back to the XVIII century when life in elegant society was lived lightly. Rarely has such airiness been achieved in the essentially solid and utilitarian domain of furniture as in these Hepplewhite pieces. Covered in yellow damask, the characteristic grace of this settee is emphasized by the sinuous line of the serpentine front and the charming curve of the arms.

Edward I. Farmer INC.

ENGLISH
PERIOD
FURNITURE

The most distinguished conception of the modern home will find gratification in the Farmer collection—superb examples of seventeenth and eighteenth century English pieces, illustrative of the furniture-craft of the master cabinet-makers who flourished in those eras. An extensive variety of objects of art to complement the furniture is also to be found.

ENGLISH PERIOD FURNITURE
CHINESE ANTIQUES AND ART
LAMPS AND SHADES

16 East 56th Street
New York

EDWARD GARRATT INC.

Presents

A New Collection of
ENGLISH and FRENCH
XVIII and XIX CENTURY
FURNITURE

Including several outstanding
Hepplewhite examples

485 MADISON AVENUE
NEW YORK
AT 52nd STREET ROOM 904



PASTORAL

Would you view a scene that gratifies the senses and your love of gracious living? Ask Elsie de Wolfe to do your Summer decorating.

Elsie de Wolfe
DECORATORS INC.
677 Fifth Ave., New York

The ART NEWS

Established 1902
Published by the

ART NEWS, INC.

20 East 57th Street, New York
Telephones PLaza 3-5067-68-69

President S. W. FRANKEL
Editors MARY MORSELL
Editorial Assistant LAURIE EGLINGTON
Editorial Assistant JANET ROSENWALD

Entered as second class-matter, Feb. 5, 1909, at
New York Post Office, under the act of
March 3, 1879.

Published weekly from Oct. 5 to middle of June.
Monthly during July, August and September.

REPORT YOUR CHANGE OF ADDRESS DIRECT
TO US RATHER THAN TO THE POST OFFICE.
A request for change of address must reach us at least
two weeks before date of issue with which it is to take
effect. Duplicate copies cannot be sent to replace those
undelivered through subscriber's failure to send us ad-
vance notice. With your new address be sure to also send
us your old address. The Post Office will not forward
copies to your new address unless extra postage is pro-
vided by you.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Gordon & Margolies 32 East 59th St.
Du Boff's News-Stand 578 Madison Ave.
A. G. Seiler 1224 Amsterdam Ave.
Times Bldg., News-Stand Times Building
Subway Entrance Basement
Wanamaker's Book Office Astor Place
Washington Sq. Book Shop 27 West 8th St.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

M. Squires S. E. Corner 17th and
Chestnut St.
Wanamaker's Book Counter City Hall Sq.

LOS ANGELES

C. V. Pleukharp 339 S. Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W. 1
David H. Bond 407 Bank Chambers
Holborn, W.C. 1
Gorringe's 17 Green St.
Leicester Sq., W.C. 2
May & Williams 24 Bury St.
St. James's S.W. 1
Lechertier Barbe, Ltd. 95 Jermyn St., S.W. 1

Vol. XXXIII May 18, 1935 No. 33

THE SCENE SHIFTS

After the ardors of a full winter and an exciting spring the annual shift of art activities to London and Paris always seems an eminently satisfactory arrangement. Last summer in Europe was extremely quiet, with few events either in the exhibition or auction field to challenge attention. But it is already clear that 1935 will be marked by a glamor and a variety of attractions that offer much to art enthusiasts. First of all comes London with its Silver Jubilee Celebration which has naturally stimulated unusual activity and enterprise in the exhibition field. The auction rooms of this capital are also having a busy time, which will doubtless culminate in June in the international drama attendant upon the dispersal of the Morgan miniatures.

Other of the leading art centers are sharing in this resumption of enterprise, indicating a healthy return to the stimulating programs of previous years. The large loan display of masterpieces by Titian which is now on view in Venice; the Italian art which will be shown in Paris and the International Exhibition in Brussels are a few of the major attractions already luring connoisseurs and students to foreign shores.

Here in New York, the quietus has come with unusual suddenness, unmarked by the conventional late spring harbingers of garden nymphs, flower paintings and Concarneau watercolors. In fact, almost as the curtain was ready to fall, the Knoedler Galleries gave a splendid finale to the year by one of 1935's four star exhibitions—the loan show of XVth century portraits. It is, in fact, only the sudden bulkiness of European mail and the equally sharp waning of local gallery announcements that give proof positive of the commencement of the long summer lull. For those who cannot go abroad it is above all a season when the leisurely enjoyment of both nature



"GIRL IN PENSIVE MOOD"

This canvas has been sold recently by the Grand Central Art Galleries to a prominent Philadelphia collector.

By ROBERT PHILIP

and art may be indulged in with a clear conscience. In fact, it seems almost providential that the seasonal swing of the art world and its brisk shifts of scene yearly bring the recreation of energy and the refreshment of vision and viewpoint which are so necessary for rich and fruitful work.

THE CHANGING MUSEUM

The following article by Mr. Grant Code on the changes which have taken place of late years in the nature and work of American museums is of so much interest that we reprint it in full from the April number of the Brooklyn Museum QUARTERLY:

Time was when there were no museums in the United States, no collections open to public inspection except a few dealers' galleries and traveling shows of rarities directed by P. T. Barnum and other showmen. The Philadelphia Centennial Exposition of 1876 brought about the first period of museum founding in this country. The program of American museums was outlined by public-spirited citizens of that time. It has been modified, developed, but never wholly superseded. Briefly, the intention has been to acquire the best available specimens of the products of other times and places, to provide suitable buildings where they may be preserved and studied, to place persons in charge of them who are especially qualified to care for and study such objects, to make these collections available to artists, artisans and manufacturers to the end that they may improve our own contemporary products, and to encourage an appreciation and understanding of the present day, the here and now, based on a knowledge of other times and places. It is the peculiar thesis of the museum that the knowledge derived from literary description can never take the place of familiarity with the thing itself.

Though this program and this thesis are still valid, in detail both have been subject to change and innovation. The building, the equipment and the arrangement within the building which were thought suitable for the collections of 1876 and following are inadequate for the collections of 1935, both because those collections have grown and changed beyond all recognition and because sixty years of experience,

Brisbane Says . . .

(Reprinted from Arthur Brisbane's column "Today" in the New York American of May 12, 1935).

Once money was really plentiful. Ask Mr. Mitchell Samuels, who knows about art objects. M. P. L. and G. B., everybody in New York knows them, both wanted the same piece of XVth century red velvet, once part of a priest's vestment. There was only one yard of the material Mr. L. and Mr. B. craved. It was agreed that Mitchell Samuels should buy it, and, to avoid bidding against each other, they would toss a coin to decide ownership.

Mr. L. said he would pay up to five thousand dollars, no more. Mr. B. said:

"Buy it anyhow."

Mr. Samuels bought it "anyhow," paying \$7,250, for one single yard of velvet.

Mr. B. got it.

sixty years of growth in American architecture and American manufacturing have produced better buildings and better equipment for the purpose.

As for the collections themselves, the best that was available in 1876 is sometimes in a particular field, in a particular item, the best that is available today, but usually not. As museum collections have grown, a process of selection has taken place. Less important objects have been removed from principal galleries to storage or to study collections. Objects no longer important at all have been disposed of.

This process, which goes on to some extent in all growing museums, has been hastened by a shift in attention from the museum object to the museum visitor. The museum that merely acquires, classifies, installs and labels objects may do well enough by the object, but not by the visitor. Studying our museum visitors, who come to us in increasing numbers, we find for instance that they can enjoy only a limited number of objects. Instead of showing the visitor everything we have and stupefying him with mere quantity, we seek now to exhibit a selection limited to the number that he can really see. Since many of our visitors are serious students, who return day after day, we vary our exhibitions from time to time. We have found that a mere classified display of sculpture here, pottery there,

pictures somewhere else is not so instructive nor so easy to enjoy and understand as a display in which various sorts of things are shown together in such a way as to indicate their relations in time, in place and in daily use.

Other obvious changes have taken place in the character of museum collections. With European, Asiatic and Egyptian art so thoroughly represented as it is today in our museums, collections of American art of yesterday and today and of the primitive arts of more obscure races are receiving greater attention. When our museums were founded, they were intended to provide object lessons for potential American artists, craftsmen and manufacturers. They are now called upon to exhibit temporarily and to some extent permanently the American work which is being produced. The function of the museum is not that of the department store, shop or dealer's gallery, but it can perform a useful function by exhibiting contemporary work, the principal market for which is not the museum and never should be. For instance, it can bring together for purposes of comparison work that could not otherwise easily be compared. It can provide opportunities for appreciation that the commercial market cannot provide in the same way. It can give the public an opportunity to form an opinion more or less detached from commercial pressure for sales. At times when the mere business of producing works of art, the art market and art prices are out of adjustment with public needs and purchasing power, the museum can to some extent exercise a corrective influence. It can expedite the appreciation of contemporary work by placing the stamp of expert approval upon work hitherto unrecognized, though this function is manifestly capable of abuse and leads to a misconception of the primary purposes of museums and of art, to the production for museum exhibition purposes of works that have no other conceivable use.

The change in the personnel of museum staffs today in comparison with the past is a product of a growth in our museums which demands special training, not merely aptitude. In the past our museums were on a largely amateur basis, controlled not so much by professional directors as by patrons who made a hobby of some sort of collecting. Under such circumstances, what a museum acquired and how it was installed represented no very coherent development of the museum in view of its general condition and the service demanded of it by the public. It was rather an aggregate of the gifts of patrons, arranged in accordance with the wishes of patrons, after personal conflicts had been adjusted through the political intervention of a committee of patrons.

The public is infinitely indebted to this amateur interest as expressed in

generous gifts and in actual curatorial and executive work. The benevolent amateurs by whom practically all our museums were founded have been the first to recognize the need for museum curators and executive officers especially trained for such work. Staff posts were originally filled with amateurs, better filled often in Europe than in America, because the universities of Europe already provided training in scholarship that was specifically applicable to museum work, and because the bulk of museum materials were of European origin or from adjacent continents. Through the intervention of museums and universities in this country, scholarly training that is directly applicable to museum work is now more generally available in this country. In addition, specific problems of museum equipment, buildings, curatorial care and installation now form the basis of practical courses in some of our universities. This development is in line with the practical and vocational character of American university training as compared with European. Our weakness is still on the scholarly and academic side where European training is strong, and this weakness justifies the perpetuation of a habit of foreign study supplementary to American training. . . .

Yet with the passing of amateur museum management and amateur patronage (not that this passes absolutely of course; it is a question of degree), there is a problem that involves the life of museums. They have become great free popular educational institutions, serving millions who do not support them substantially. The millions who use the museums, including the art critics who get their training there, in the dealers' galleries, in the public libraries, and in the fine arts departments of universities that have been founded and supported by the same amateur interest—these millions demand that the museum collection shall be developed and administered to meet their needs.

They accept, for the most part without being conscious that it exists, the private patronage that has made museums possible. They accept museums as they accept hospitals and many other social institutions founded and supported in the same way, as public services to which every citizen is entitled by virtue of birth or naturalization. To varying degrees, states and municipalities have supplemented private patronage of museums, but by and large American museums serving millions have depended and still depend on private patronage both for the enrichment of collections and for curatorial care, if not always for grounds and buildings.

Furthermore, the arts outside the museum depended on this same limited private patronage, though the Public Works of Art Project has recently demonstrated some of the possibilities of public art patronage. It demonstrated something else in one Region at least, Region Four, comprising Maryland, Virginia and the District of Columbia. There the committee in charge were so conscious of their social function that after the Project ended they made an effort to find private patronage for artists employed on it. They began in December 1933 with a group of artists who could not make a living, whose idea of how to make a living by art was to paint for museum exhibitions and for dealers' galleries, hoping for prizes, honorable mentions, prices such as collectors have paid for European masterpieces and for private commissions after they were famous. They learned that they could make a reasonable living painting for wages. Afterward they learned that there was a large public which wanted works of art and was willing to pay prices which corresponded to reasonable wages. The Corcoran Gallery in Washington gave them exhibition space in November 1934 and sold seventy paintings at moderate prices. An exhibition that will open April 22nd in Washington department stores is a sequel. The Corcoran has for many years made a policy of pushing sales for exhibiting artists and never taking a commission. It is to be pointed out that the success of the Public Works of Art Project in Washington as elsewhere throughout the country is primarily due to the unselfish work of the amateur and professional patrons of the arts who gave their services to the exacting work of regional and local committees. . . .

The moral possibly is that the museum public of millions has learned to know what it wants and will pay for it to the limit of its ability. To the end that the public may be served, the government, the amateur patron, the professional curator and museum executive, and the artist work through this public institution, the American museum.

SELIGMANN ART TO BE DISPERSED IN PARIS AUCTION

(Continued from page 3)

log by its companion piece, an equally striking "Portrait of a Gentleman." Both works, which come from the collection of the Countess Andre Mniszech, have been described by Armand Dayot in his *Grand et petits Maitres hollandais du XVIIe siècle*. With their keen characterization and solidity of feeling, these paintings are to be ranked as among the brilliant examples of Dutch portraiture of their epoch. A pair of interesting and very decorative portraits of the German school, bearing the date 1538, have been attributed to Hans Schopfer by the well-known authority, Dr. Max J. Friedlander. Also to be noted in the old master group are a work by Brekelenkam, two landscapes attributed to Canaletto and, of the XVIIIth century French school, charming examples by Coppel, Pillement, Hubert Robert and several others.

Before describing the large group of furniture, brief mention should be made of two very beautiful early tapestry panels of very compact design and fine color. Dating from about 1500, these weaves probably represent the marriages of Louis XII. Two similar specimens are reproduced and described in the de luxe catalog of the George and Florence Blumenthal collection. Of the XVIIIth century are two handsome Gobelin panels of the Regence period, which were presented by Louis XV to M. de Sellon of Geneva. The finest of the rugs is a very beautiful Persian floral carpet of the XVIIIth century with all-over floral pattern on a red ground. A handsome Savonnerie of the early XIXth century and a delicately patterned Aubusson are also noteworthy.

The very fine and comprehensive collection of French furniture of the Louis XV and XVI periods is characterized by a definite personal taste for specimens notable for their proportions and exquisite workmanship. Collectors will be especially pleased to find pieces bearing the stamps of such master ebenistes as Carlin, Cresson, Dubois, Gourdin, Jacob, G. Michel, Nogaret and Tiliard. The chairs, bergères, fauteuils and other seat furniture are, in general, of simple type and representative of the finest traditions of their epochs. Two handsome salon suites include a velour upholstered set by Nogaret of Lyons and another comprising a canape and eight armchairs covered in very handsome Regence tapestry. Among the single pieces of furniture one finds examples ranging from an exquisite marquetry commode of the Louis XV period to charming gueridons and occasional tables of the Directoire and Regence epochs. Here, also, are a number of rare signed pieces featuring a Louis XVI tric-trac table by Carlin and a richly decorated *meuble d'appui* of the same period attributed to Montigny.

The considerable group of color prints which opens the dispersal is particularly notable, featuring as it does a number by Debucourt. No less than twelve examples from the hands



"PORTRAIT DE JEUNE FEMME"

By MOREELSE

One of a pair of companion paintings by the Dutch master included in the private collection of Mme. and M. Arnold Seligmann of Paris, which will be dispersed at the Galerie Jean Charpentier on June 4 and 5.

of this master of the art comprise such items as "Les Deux Baisers," the original painting of which subject figured in the Salon of 1785 under the title of "La Feinte Caresse." This superb proof of the third state was formerly in the collection of Prince Frederick William Hohenzollern. Debucourt's handling of society genre is to be found in fine impressions of "Promenade de la Galerie du Palais-Royal, 1787" and "La Promenade Publique." Janinet's work also appears in a number of prints, two of them charming companion pieces after Fragonard depicting "L'Amour" and "La Folle." There are also Janinet engravings after Lavreince, whose paintings are well represented in this por-

tion of the catalog by the many prints which they inspired.

Turning to England and the popular reproductive work after the XVIIIth century masters, one finds three Hop-pers engraved by J. Young in colored mezzotint. Among these, "The Setting Sun (Godsall Children)," of which there are only two or three examples of this impression in color, is an outstanding example of the warmth and life to be derived from this medium. Ople's "Card Players" engraved by Dean, a Bartolozzi after Lawrence, and a number of mezzotints after Peters and Russell by William Ward, Peter Simon, Thew, Turner, Knight and Sedgwick add further interest to the group.

In a small group of French sculp-

tures, one finds an extremely expressive plaster bust of Buffon by Houdon, twice signed and dated 1782. This fine example was ordered by Catherine II of Russia and has figured in the Exhibition of Art of the Louis XV period held in Paris. Also notable is the terracotta bust of Denis Sebastien Leroy by P. L. Roland which is considered as one of the most important works of this XVIIIth century master. Formerly in the Jacques Doucet collection, it has been reproduced by Lami and was shown in the retrospective exhibition at Tours. A plaster group representing Perseus and Andromeda by Chinard constitutes an attractive ensemble for the mantelpiece. In addition to two bronze groups of Carpeaux, there is a

fine plaster head of a young girl, while by Rodin is a bronze, "Amor Fugit," formerly in the collection of M. Antony Roux, who bought it directly from the artist. Two of three Barye bronzes complete the sculptures.

A small collection of clocks will appeal to the collector in this field. Two Louis XV cartel pieces have the characteristic rich ormolu in rococo design, the case of one being by Masson and that of the other by Causard. Of the standing clocks of this same epoch, one of chiseled and gilded bronze has a case by Lechopie in which child musicians complete the rocaille ornament. The works of this piece are by Saint Germain. Another example belonging to the same period is of more simple design, executed by J. B. du Tertre.

In a varied group of decorations, a pair of Sèvres vases of Louis XVI period are of remarkable quality and workmanship, while a pair of Saxe specimens finished with Louis XV bronze mounts are also charming examples of their epoch. Two fine candelabra are the XVIIIth century bronze pieces ornamented with Chinese porcelain. The bronzes proper comprise a pair of Louis XVI pitchers, a term of the Louis XV period, and a pair of Régence candelabra. A crystal luster chandelier finished with gilt bronze is characterized by unusual simplicity.

Among the earlier objects of art, attention is drawn to a marble torso of a young girl, Greek, IIrd century B. C., while the antique replica in bronze of a Vth century B. C. Thessalian horse will find many admirers. Typical of the variety offered are two Italian XVIth century falence plates, and a large plaque of Limoges enamel depicting the scenes from the Garden of Eden.

In the small group of modern paintings, two canvases depicting the chase by de Dreux, formerly in the collection of the Princess Mathilde, will appeal to collectors of sporting pictures. By Carrière is a portrait of a woman entitled "Meditation," while Lebourg and Lenbach are each represented by a characteristic canvas, the one depicting "Le Chevet de Notre-Dame, vu du Quai de la Tournelle," and the other entitled "Volupté."

L. ALAVOINE & Co.
INCORPORATED

Interior Decorations
Furniture, Tapestries
Objets d'art

712 FIFTH AVENUE
New York

42 AVENUE KLEBER
Paris

NEW YORK
32 East 57th Street

BIGNOU

GEORGES F. KELLER, Director

SELECTED FRENCH PAINTINGS

PARIS
8 Rue La Boetie

The College Art Reports on Work Of Mural Painters

A partial tour of the mural projects under the direction of the College Art Association was made by a number of art critics on Friday, May 10. The projects numbered six in all. The one for the Julia Richman High School was seen in the studio in the Men's Resident Club at 317 West 56th Street, while the work in progress in the main entrance hall of the Brooklyn Technical High School was visited on location. At the Greenpoint Hospital the artists were found at work in the North Ward and the solarium on the third floor. The preliminary work being done by artists in a temporary studio in the basement was also viewed. The artists working on canvas panels in the small gymnasium on the fifth floor of the Seward Park High School were engaged on a mural for the auditorium on the main floor. In a temporary studio at Columbia Medical Center artists were seen working on panels on canvas for the Surgical Ward of Greenpoint Hospital and one for the Mess Hall at Ellis Island. An enlarged detail for the Harlem Municipal Court on 121st Street and a wall painting for the main reading rooms of the Woodside Library were also taken in by the tour, which also included similar work being done for the Samuel Gompers High School.

The projection known technically as "Art Work in Public Buildings" which is directed by the College Art Association in conjunction with the general Works Division Projects in Greater Manhattan, was inaugurated, it will be remembered, in January 17, 1934, when ninety-one artists were employed to execute murals in tax supported buildings in the Five Boroughs. Other art projects, some under the supervision of the College Art Association and others under that of other agencies were inaugurated at that time, or have been brought into being since that date, but the present report deals solely with that portion of the work which is executed by the artists painting murals, under the supervision of the College Art Association. At this time the number of these artists is between 140 and 150 and the total number of artists employed by Works Division under the supervision of the College Art Association is between 350 and 365. A spread is given because this is a fluctuating figure, due to transfers, etc.

From the viewpoint of remuneration the artists thus employed fall into two groups; those in charge of, or supervising a mural, and those assisting in its execution. The former receive \$27.00 weekly, the latter \$24.00. The hours for all are thirty a week, and the week consists of five working days, Monday to Friday, inclusive. Since the inception of this project work has been undertaken in thirty-five Public Buildings, but this figure alone does not give a true picture of the scope of the work, since not only do the murals themselves vary decidedly in size and importance but in a great many instances more than one mural has been undertaken in a given building. The highest cost per square foot for labor and materials to date is \$5.62, for murals executed in oil on canvas to be glued to the walls after completion, the lowest is the figure of \$3.08.

Completed murals include five for various wards in the Welfare Island Hospital, and two for the Textile High School at 18th Street between 8th and 9th Avenues. Others to be completed within the next few weeks are two for the same Textile High School, one for the Samuel Gompers High School, two for wards in Greenpoint Hospital, and one for the reading room of the Woodside Library. The funds for the execution of these projects are furnished half by the Federal Government, quarter by the State of New York, and quarter by the City of New York. The artists employed are local residents, requiring one year's residence in the City and two years' in the State. The program is under the Service Department of the Works Division of the Emergency Relief Bureau. It was originally under the Civil Works Administration, then under the Civil Works Service. It has, since its inception, been supervised and sponsored by the College Art Association, in conjunction with teaching and other art projects which form a part of the total program.



CHIPPENDALE PIECRUST TABLE PHILADELPHIA, 1760-70
This carved mahogany specimen appears in the collection of fine period furniture and decorations, property of Robert Goelet, Chester, N. Y.; Miss Ella Parsons, Philadelphia, Pa., and other owners, to be sold at the American-Anderson Galleries on May 22, 23 and 24.

CHICAGO

Recently there was held an auction of oil paintings, watercolors, drawings, pastels, statuettes and craftwork done by students of the Art Students' League of the Chicago Art Institute, in the Club Room of the museum on the ground floor. These attractive works of art, selected by a committee strictly on their merits, were auctioned off to the highest bidder, the object being to provide paint and canvas money to the depleted finances of the ambitious students.

CAMBRIDGE

Contemporary American watercolors, one of the Fogg Museum's exhibitions for May, serve to prove the Museum's interest in living painters. These have all been carefully purchased for its own collection. Each of these pictures, whether realistic or highly interpretative, shows able craftsmanship, austere color and a certain self-discipline. Among them are its two acquisitions of the last year, Sheeler's "Feline Felicity" and Burchfield's "March Sunlight."—R. G.

BERTRAM M. NEWHOUSE
of the former Newhouse Galleries

WALTER L. EHRLICH
of the former Ehrlich Galleries

EHRICH-NEWHOUSE

INCORPORATED

PAINTINGS

OLD MASTERS AND
CONTEMPORARY ARTISTS

MODERN AMERICAN ETCHINGS

578 MADISON AVENUE

AT 57th STREET

NEW YORK

AMERICAN DEALERS IN LONDON
SHOULD NOT FAIL TO VISIT

JOHN NICHOLSON

SPECIALISING IN

ENGLISH PORTRAITS
AND LANDSCAPES

23, Ryder Street
(First Floor)

London, S.W. 1.
Correspondence Invited

WILDENSTEIN & COMPANY

INC.

PAINTINGS BY
BENITO

UNTIL MAY 25

19 EAST 64th STREET, NEW YORK

11 Carlos Place
Grosvenor Sq., London

57 Rue La Boetie
Paris

JULIUS H. WEITZNER INC.

OLD and MODERN PAINTINGS

36 EAST 57th STREET

New York

PARIS LETTER

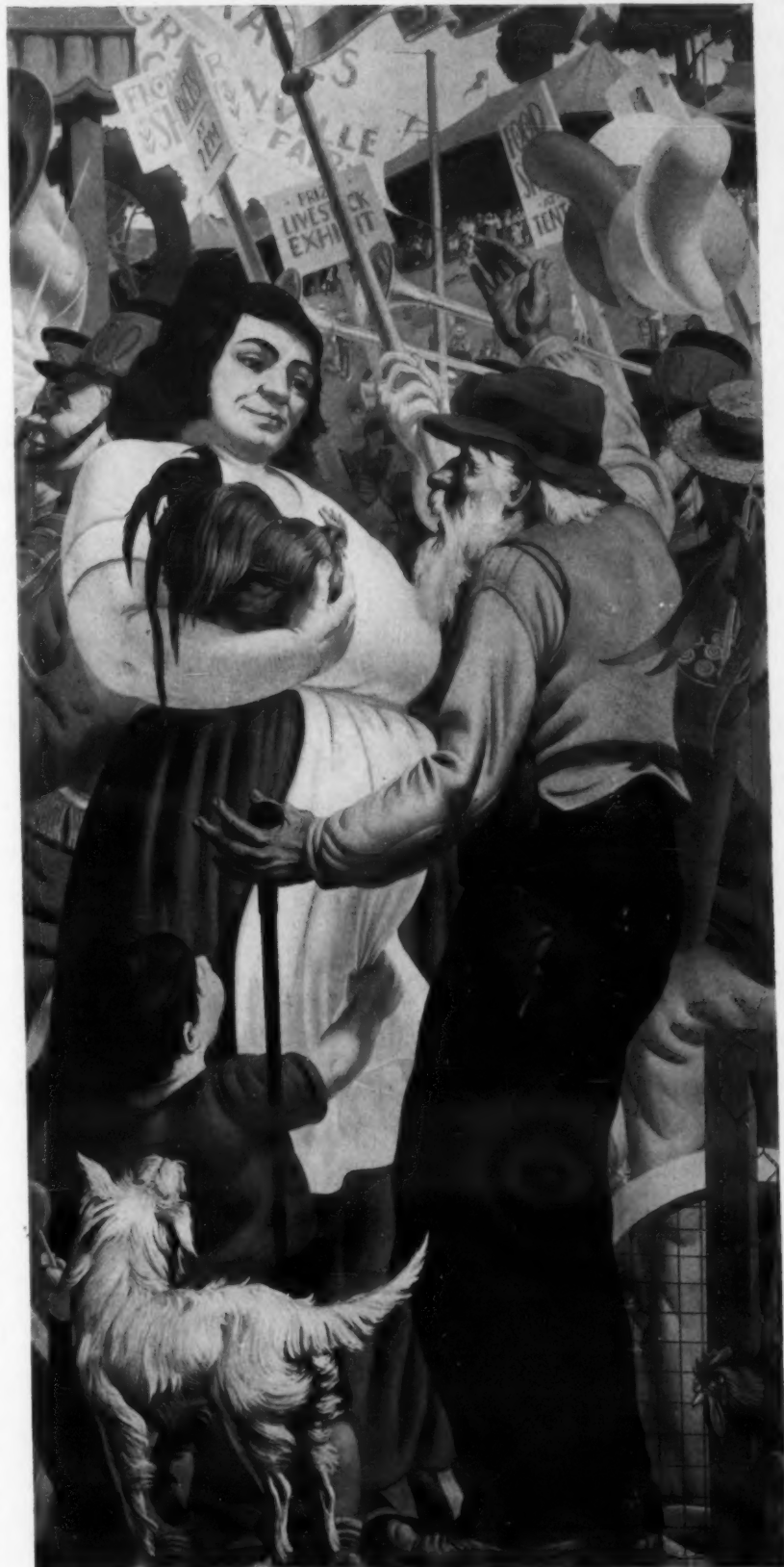
By Marcel Zahar

One of our most original contemporary draughtsmen is Jean Cocteau who, like Blake and Rossetti, is not only a fascinating, if rather esoteric, poet but equally an artist with brush and pen. An exhibition of a group of Cocteau drawings, which have been reproduced in album forms, is now in progress at the Quatre-Chemins. (The habitat of this enterprising art gallery is no longer in the vicinity of La Madeleine, but in Boulevard Raspail.) In sixty sketches Cocteau gives us the quintessence of his famous novel *Les Enfants Terribles*. His gift for depicting children, especially their naïveté, is prodigious, and in these sketches there is an atmosphere which is the graphic counterpart of Blake's *Songs of Innocence*.

In Jean Cocteau's drawings we see an emanation, as it were, of pure poetry, and for all his skill with pen and pencil the ordinary criteria of art criticism seem irrelevant to such work. With all their simplicity they have a certain sophistication; in all their Puckish acid phantasy, a sub-tang. These forms of lightest gossamer seem to hover in the air like tenuous smoke-spirals against a background without depth—half children and half fairies. There was in ancient Ireland a tradition that the bard was ex officio seer and prophet; and in Cocteau we have a poet in literature and line who has, it seems, the faculty of second sight.

In the same gallery we are shown an exhibition of Jean de Bosschère's drawings in which one of the most interesting is a self-portrait of the artist. The form of the head is curious—round like a ball, with the features tapering to points; a pair of thick-lensed spectacles quaintly suggests some goggle-eyed nocturnal bird of prey. In short, the artist, far from flattering himself, seems to indulge in sarcasm at his own expense. The general impression I gathered from a study of de Bosschère's drawings is that (as is the case with several other modern artists) they are inspired by Freudian doctrines and should be considered from a psychological angle. De Bosschère's manner has something of the verve and violence of the Flemish School. Noteworthy are the harsh, almost aggressive contours he gives to faces, and his predilection for acute angles.

The committee which was recently formed under the patronage of the Duchesse de Guise with a view to raising funds for the *Aide aux Enfants Paralysés* has had the original idea of furthering its praiseworthy task by an exhibition entitled "L'Orfèvrerie et le Bijou d'Autrefois." It is being held at the Mellerio Gallery in the Rue de la Paix, the Mecca of Parisian jewelers and goldsmiths. The exhibition, which has proved a literally dazzling success, comprises a rich and varied ensemble of jewelry and *objets d'art*. We are



"THE COUNTRY FAIR"

By ROBERT B. GREEN

This canvas won the 1935 Prix de Rome prize in painting, awarded by the American Academy in Rome at the Grand Central Art Galleries on May 15.

shown a Merovingian diadem, XVIIIth and XVIIIth century pendants glittering with enamel-work and gems, caskets and "housewives"—masterpieces of XVIIIth century craftsmanship. Among the goldsmiths' work we see some remarkable creations by the master-craftsmen, Germain, Auguste, Balzac and Petit. I was much impressed by a set of sconces in rock crystal embellished with gold and enamel appliques, and by some others carved by Gouthière. There are several handsome croziers and reliquaries in *vermeil*, watches in rock crystal, and a collection of the fussy XIXth century jewelry which was our grandmothers' delight. Another interesting feature of this

exhibition is an assemblage of objects owned by the most illustrious personalities in France in bygone days: a brother of Saint-Louis, Diane de Poitiers, Isotta de Rimini, François I, La Rochefoucauld, Louis XIV, Louis XV, the Marquise de Pompadour, Louis XVI and Marie Antoinette, Madame Elisabeth de France, Louis XVII, Napoleon and his Marshals, Prince Eugène, Queen Hortense, the Duc d'Enghien, Charles X and Louis-Philippe's courtiers. The exhibition is not only a tribute to defunct glories but a striking testimony to the inventiveness and superb craftsmanship of French jewelers and goldsmiths in the "spacious days" of the *ancien régime*.

RAINS GALLERIES

(Rains Auction Rooms, Inc.)

12-14 East 49th Street, New York

Telephone: Wickersham 2-0220

NOW ON EXHIBITION

IMPORTANT COLLECTION OF PAINTINGS OF
SCENIC & HISTORICAL AMERICANA

From the Estate of the Late

W. F. HAMMOND, Esq.

Brooklyn, N. Y.

with additions from prominent sources

LOCALITY INTEREST — SPORTING AND YACHTING VIEWS
HISTORICAL PORTRAITS AND NAVAL SCENES
AND GENRE SUBJECTS

PUBLIC SALE:

Thursday Evening, May 23rd, 1935

AT 8:30 O'CLOCK

Master Prints

GRAPHIC ARTS

From the Portfolios of a Well Known Collector

ORIGINAL ETCHINGS — LITHOGRAPHS — WOODCUTS

Beckmann, Chagall, Dix, Ensor, Grosz, "Pop" Hart, Matisse, Orozco,
Picasso, Redon, Renoir, Rouault, and others.

PUBLIC SALE

Wednesday Evening, May 22nd, 1935

AT 8:30 O'CLOCK

GENERAL LITERATURE

From the Libraries of

FREDERICK S. WHITWELL

Boston, Mass.

The Late

JEFFERSON DE ANGELIS

New York City

and others

PUBLIC SALE

Thursday Afternoon, May 23rd, 1935

AT 2:30 O'CLOCK

Sales conducted by Mr. E. Harold L. Thompson

LILIENFELD GALLERIES

PAINTINGS

21 EAST 57th STREET

NEW YORK

HOWARD YOUNG GALLERIES

OLD AND MODERN

PAINTINGS

NEW YORK
677 FIFTH AVENUELONDON
35 OLD BOND ST.

FOREIGN AUCTION CALENDAR

LONDON Christie's

May 21—Porcelain, objects of art and furniture, the property of F. C. Schweder, Esq.

May 22, 23—The important art collection formed by the late Edward Steinkopff.

May 29, 30—French and English furniture and Meissen porcelain from the collection of the late S. B. Joel.

May 31—Notable early English pictures, the property of the late S. B. Joel.

Sotheby's

May 30—Medieval silver from the collection of the late H. D. Ellis.

June 6—Early Chinese porcelain from the Charles E. Russell collection.

LEIPZIG Boerner

May 28, 29—The rare print collection of Prince Oettingen-Wallerstein.

PARIS

Jean Charpentier Gallery

May 20, 21—XVIIIth century objects of art and furniture from the collection of Madame Andre Saint.

May 24, 25—XVIIIth century objects of art and furnishings, consigned from various sources.

May 28—Rare furniture and objects of art, of the XVIIIth century, coming from the collection of Monsieur X.

June 4, 5—Private collection of M. and Mme. Arnold Seligmann.

OFFICERS CHOSEN BY DECORATORS

Ethel Goring Robertson was elected president of the Decorators Club, the organization of women decorators in New York, at the elections held recently. The other officers elected were: Nancy V. McClelland, first vice-president; Mrs. Forbes McCreery, second vice-president; Hortense Reit, treasurer; and Lucille Schlimme, secretary.

The new directors, elected to serve for a three-year term, are Blanche Bostwick, Mary Coggeshall, Mrs. William H. Gardiner, Violet E. Grosvenor, Bess McAdam, Lucille Arkins Thompson and Gwendolen C. Thorpe. Other members of the board of directors are: Helen Bergin, Gertrude Brooks, Mrs. Walter L. Ehrlich, Vesta L. Giles, Emma B. Hopkins, Ethel Lewis, Ethel A. Reeve, Kerstin Taube and Margery Sill Wickware.

NASHVILLE

NASHVILLE.—The Parthenon Gold Medal, given by the Nashville Museum of Art, for the most outstanding contribution to the Fifteenth Annual Exhibition of the Southern States Art League, has been awarded to Karl Wolfe for his painting, "Blanks." Honorable mention for the figure painting adjudged the best went to Charles Sneed Williams for "My Friend Cowling" and to Richard E. Coe for "Portrait of My Brother."

"During the Drought" by Nora Houston and "Gatlinburg" by Clarence A. Stagg were awarded honorable mention in the landscape group. Jean-Eleanor Peacock won honorable mention in the composition group for "The Elevated" while John F. Richardson's "Calla Lily" was similarly distinguished among the still life paintings. Honorable mention was also awarded in drawing to Emily Rutland for "Domineering" and in wood-block to Lalla Walker Lewis for "Up the Levee."

DETAIL OF AN ANIMAL RUG PERSIAN, XVIII CENTURY

Loaned by Clarence H. Mackay to the exhibition of Oriental rugs and textiles now on view at the Metropolitan Museum of Art.

(Photograph courtesy of the Metropolitan Museum of Art)



Spring Exhibition At the Phillips Mill Is Open to Public

NEW HOPE.—The spring exhibition of paintings opens today at the Phillips Mill, New Hope, Pennsylvania, to last through June 9, according to the announcement of the Art Exhibition Committee of the Phillips Mill Community Association. This exhibition is given in response to requests from many visitors to recent autumn shows held at the Mill, urging that the spring shows be resumed after a suspension for several years largely because of depressed economic conditions.

In appreciation of this renewed interest, the Art Committee of the Phillips Mill has arranged for the exhibition of small oils, watercolor, and black and white instead of predominantly large paintings as in the case of former exhibitions. Because of the limited space of the galleries to accommodate large paintings, it is believed that this departure brings many pieces of fine work and gives a greater representation to local artists and their style of painting.

Another feature of this exhibition is a selected group of paintings representing the Delaware River Canal in the various seasons of the year. This feature is also in response to a growing interest in the preservation of this old canal which makes the Delaware River Valley an unusual attraction to the people from near and far parts of the country. The interpretation of the beauty and picturesqueness of the canal by different artists should provide an opportunity to deepen the interest and appreciation of this spot which rivals in natural charm any other place in this country or abroad.

All work in the exhibition has been chosen by the art jury consisting of George W. Sotter, chairman; Miss

Rugs and Textiles In Loan Exhibition At Metropolitan

(Continued from page 4)

comes one of the finest pieces of early Mughal weaving, a XVIIIth century sash ornamented with poppies on a heavy gold ground. . . .

"Several beautiful muslins, with embroidered decoration in soft colors, have been lent by Mrs. Moore and Miss Aldrich. Among the other embroideries lent by Mrs. Moore and Miss Aldrich are several beautiful Kashmir scarves, shawls and coats which are different from those usually seen in American collections."

A catalog replete with fine illustrations and a scholarly introduction by Dr. Dimand has been prepared for the exhibition. The complete list of lenders, who have cooperated in making the display an event of note, is as follows: Miss Lucy T. Aldrich; The Art Institute of Chicago; George Blumenthal; Museum of Fine Arts, Boston; Cooper Union Museum for the Arts of Decoration; Horace Havemeyer; The William Rockhill Nelson Gallery of Art, Kansas City; Mrs. Philip Lehman; Musée du Louvre; Clarence H. Mackay; Estate of V. Everit Macy; Mrs. Richard B. Mellon; Mrs. William H. Moore; Mrs. George D. Pratt; The Rhode Island School of Design; Mrs. John D. Rockefeller, Jr.; Dr. Preston P. Satterwhite; Myron C. Taylor and Joseph E. Widener. Several objects have been loaned anonymously.

Elizabeth Price, Mrs. Bruce Lockwood, K. R. Nunamaker, and Henry A. Rand. Special efforts have been made to show small paintings in groups by as many artists of the Delaware River Valley as possible in order to give a better idea of individual work than a single isolated painting can convey.

BACHSTITZ

INC.

PAINTINGS
ART OBJECTS
CLASSICAL
ANTIQUITIES

NEW YORK
Sherry-Netherland Hotel

THE HAGUE
11 Surinamestraat

MUNICH
Briennerstrasse 12

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. and 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

LOEWI VENEZIA

San Trovaso 960
PERIOD ROOMS, FURNITURE
EARLY TEXTILES & RUGS

REINHARDT GALLERIES

730 Fifth Ave., New York

LES FILS DE LÉON HELFT

ANTIQUE FURNITURE, TAPESTRIES, OBJETS D'ART
RARE FRENCH SILVER

4 RUE DE PONTTHIEU, PARIS

COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES

GOELET, ET AL. FURNITURE AND DECORATIONS

Now on Exhibition
Sale, May 22, 23, 24

Important XVIIIth century Philadelphia pieces, many of which have been exhibited at Independence Hall, Memorial Hall and the Pennsylvania Museum of Arts, appear in a collection of fine period furniture—American, English and Continental—distinguished Georgian and American silver, and other decorations, the property of Robert Goelet, removed from "Glenmere," at Chester, N. Y., and sold by his order; the property of Miss Ella Parsons of Philadelphia, Pa., sold by her order; Louis C. Whiting, of Falmouth, Mass.; and from other sources. The collection is now on exhibition at the American-Anderson Galleries prior to sale the afternoons of May 22, 23 and 24.

In the imposing Philadelphia group is an unusually rich example of the so-called "Philadelphia Hepplewhite" school sideboard, a mahogany serpentine-front piece, made about 1790, distinguished by its fine inlay of satinwood and other woods. An upholstered mahogany settee of about 1780, and a set of four finely carved shield-backed side chairs, made about 1785, are also notable in the Hepplewhite. Important XVIIIth century Philadelphia Chippendale mahogany pieces which have been shown in museums include a finely carved piecrust table and a shell-carved lowboy; a pair of carved side chairs, attributed to Randolph; a Pembroke table, and a rare set of six ladder-back chairs with matching settee.

In the earlier Philadelphia furniture appear William and Mary and Queen Anne walnut pieces, dating from the late XVIIth and early XVIIIth centuries. A later Philadelphia group is represented by the Sheraton mahogany folding card table made about 1800. Other important American pieces include a beautiful Goddard mahogany block-front chest of drawers, Rhode Island, about 1775, and a Chippendale mahogany block-front desk of about the same date.

In harmony with the furniture are rare XVIIIth century Philadelphia tall-case clocks by Henry Maag, (about 1770), and others. An early Georgian parcel-gilded mahogany "Constitutional" mirror, also of Philadelphia origin, is placed at about 1750.

English Chippendale of the XVIIIth century includes an important carved mahogany claw-foot writing desk with fine patina. Very good Hepplewhite and attractive Sheraton pieces also appear in the English group, together with several Georgian and Regency examples. Venetian, Lombardian and Paduan furniture are also represented. In the French XVIIIth century furniture is a large group of Provencal pieces.

English and American silver includes items by Paul Storr and Paul Lamerie as well as other famous makers, and early Philadelphia tea services. There is likewise a selection of XVIIIth century English pieces in various forms. In the very early English group are one of the scarce Elizabethan mazer bowls of silver and pearwood, the silver rim curiously engraved, a piece placed at about 1580, and a rare Elizabethan silver mounted tiger ware ale mug of about 1580, which is recorded in Jackson. There is also a rare James I paten made about 1615.

Georgian Sheffield plate; Oriental

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 30 East 57th Street

May 22, 23, 24—Fine period furniture, English and American silver, decorations, property of Robert Goelet, Chester, N. Y., Miss Ella Parsons, Philadelphia, Pa., Louis C. Whiting, Falmouth, Mass., and other owners. Now on exhibition.

Plaza Art Galleries 9 East 59th Street

May 23—Etchings and art reference books from the Leonard L. Stein estate and other sources. On exhibition, May 19.

Rains Galleries 12 East 49th Street

May 22—Master prints, selections of modern graphic art from the portfolios of a well-known collector. Now on exhibition.

May 23—Paintings of Americana, property of the late W. S. Hammond, of Brooklyn, N. Y. Now on exhibition.

May 23—General literature, first editions, Americana, etc., from the libraries of Frederick S. Whitwell, Boston, Mass., the late Jefferson de Angelis, New York City, and others. Now on exhibition.

rugs, with a fine Kashan silk palace carpet; tapestries; fine textiles, including XVIIIth century Genoese and Florentine velvet hangings; XVIth century majolica; Oriental Lowestoft; English lustre ware; prints, watercolors and paintings; and bronze and marble sculpture, appear in the varied decorations.

RAINS GALLERIES

HAMMOND PAINTINGS

Now on Exhibition
Sale, May 23

An important collection of paintings of scenic and historical Americana from the estate of the late W. F. Hammond, Brooklyn, N. Y., is now on exhibition at the Rains Gallery and will be sold on the evening of May 23. Early views of New York, Poughkeepsie, San Francisco Bay, Harper's Ferry and Baltimore have value as historical records, while of military interest are views of Fort McHenry, West Point from Philipstown, Fort Lafayette and Fort Castle Williams. A number of naval scenes are also included in the offerings.

Fine portraits of historical significance number among them the likenesses of George Washington by Charles W. Peale, Benjamin Franklin by Charles W. King, the Thomas Buchanan Read paintings of Abraham Lincoln and pastels of Dr. Joseph Warren and his mother by Benjamin Blyth. Bird life by Hill and Tate, trotters and trotting races, sporting and pioneer scenes and genre pictures lend additional interest to the collection.

MASTER PRINTS

Now on Exhibition
Sale, May 22

Master prints, selections of modern graphic art from the portfolios of a well-known collector, are now on exhibition at the Rains Galleries prior to sale on the evening of May 22. The catalog includes such names as Renoir, Redon, Picasso, Matisse, Orozco, Rouault, "Pop" Hart, George Grosz, Ensor, Chagall and Beckmann. Features of the offerings are a group of Gauguin woodcuts, printed and signed by his son, Pola; an etching by Victor Hugo; a woodcut in color by Lepere, one of Maillol's first lithographs, and the rare and only original etching by Van Gogh, a portrait of Dr. Gachet. In addition there are examples by Archipenko, Biddle, Blery, Brangwyn, De Chirico, Daumier, Diaz, Klee, Kuhn, Lehmbruck, Meryon, Rodin and Toulouse-Lautrec.

RECENT AUCTION PRICES

WINICK & SHERMAN FURNITURE

American-Anderson Galleries—The sale on May 8 and 9 of American furniture and decorations, together with a group of English furniture, property of Winick & Sherman, New York, brought a grand total of \$28,089. The highest single price in the dispersal was \$475, which figure was reached by a Queen Anne inlaid crotch walnut highboy, American 1730-40, sold to Richmond Art Company, and also by a fine pre-Chippendale carved and upholstered mahogany armchair, English, circa 1750, purchased by L. J. Marion, acting as agent.

MURRAY, HELLER ET AL. BOOKS

American-Anderson Galleries—A grand total of \$16,078 was realized by the dispersal on May 8 and 9 of historical and literary autograph letters, documents and manuscripts, collection formed by the late Henry H. Murray, New York City, and from the estate of the late R. Arthur Heller, Newark, New Jersey, together with other properties. One of fifty authorized copies of the Emancipation Proclamation, signed by Abraham Lincoln, William H. Seward and John G. Nicolay was sold to W. H. Woods for \$1,075, the highest single price in the sale. The second highest price was \$900, paid by Thomas F. Madigan for a collection of autograph letters by the presidents of the United States.

WHITWELL ET AL. LIBRARIES

Now on Exhibition
Sale, May 23

Rains Galleries places on exhibition today, prior to sale May 22 at 2 P. M., general literature from the libraries of Frederick S. Whitwell of Boston, Mass., the late Jefferson de Angelis, and the property of A. Algara de Terreros, both of this city. The several collections contain first editions, autographs, rare maps, standard sets, Confederate music and historical books relating to Mexico.

A superb set of the esteemed Darley-Townsend editions of Cooper's work; an autographed edition of the complete Dickens in an entirely unopened state; the extremely rare first edition of E. A. Robinson's *The Torrent and the Night Before*, which is also an autograph presentation copy from the author; the scarce Thackeray drawings (the only reproduction in book form) of *The Awful History of Bluebeard* and a rare, uncut, unopened copy in the original boards of Ramsay's *George Washington* are some of the more notable items. The interesting group of autographs containing such names as Wilson, Coolidge, Van Buren, Kaiser Wilhelm, Kipling, Poincare, and others.

PLAZA ART GALLERIES

STEIN ETCHINGS AND BOOKS

On Exhibition, May 19
Sale, May 23

Etchings and reference books from the Leonard L. Stein estate and from other sources are to be sold by the Plaza Art Galleries on the evening of May 23, following exhibition which commences May 19. The sale embraces examples by old masters, as well as by contemporary etchers and engravers, and many volumes on etchings, furniture, tapestries and other fields of art. Whistler, Haden, Pennell and D. Y. Cameron are each represented by a group of popular subjects. Among the other names to be noted in the catalog are Benson, Brangwyn, Blampied, Lepere, Meryon and "Pop" Hart.

CHINESE ART



Rare Famille Verte Club-shaped Vase, K'ang Hsi period, 1662-1722 A.D.

RALPH M. CHAIT GALLERIES

600 MADISON AVENUE

NEW YORK

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

FORWARDING & SHIPPING CO., INC.
NEW YORK

CUSTOM HOUSE BROKERS

AND
FORWARDING AGENTS

Office:

17 STATE ST.

Warehouse:

323 East 38th St.

EXPERTS IN CLEARANCE
THRU U. S. CUSTOMS OF
PAINTINGS and WORKS OF ART

Cable Address:
"JACKBERG"

OLD MASTERS

IN THE FINE ART OF
PACKING AND SHIPPING OF ART OBJECTS,
PAINTINGS, FURNITURE, AND HOUSEHOLD
EFFECTS TO AND FROM ALL PARTS OF THE
WORLD.

WAREHOUSE, PACKING and SHIPPING DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery.

LONDON

Hudson Forwarding & Shipping Co., Inc.

Messrs. Gander & White

21/24 Cockspur Street, S.W. 1

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD

Member of the Antique and Decorative Arts League, Inc.

DURAND-RUEL GALLERIES

PAINTINGS

12 EAST 57th STREET
NEW YORK

37 AVENUE de FRIEDLAND
PARIS

Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Paintings by Joe Jones and Arthur M. Cohn, to June 18.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American-Anderson Galleries, 30 East 47th Street—Salons of America exhibition, to May 25.

American Fine Arts Building, 215 West 57th Street—Twenty-second annual exhibition of the Allied Artists of America, to May 30.

American Woman's Association, 253 West 57th Street—Oils and watercolors by Association artists.

An American Place, 509 Madison Avenue—Paintings by Arthur G. Dove.

Architectural League, 115 East 40th Street—Exhibition of wood engraving and book illustration by Rudolph Ruzicka, to May 25.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 42 West 57th Street—Summer exhibition of the National Association of Women Painters and Sculptors, to October 1.

Artists Gallery, Towers Hotel, Brooklyn—Work in varied media by the Brooklyn Painters and Sculptors, to May 24.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignou Galleries, 32 East 57th Street—A XIXth century selection.

Brooklyn Museum, Eastern Parkway—Persian miniatures and pottery, through May 19; portraits and figure paintings by Brooklyn artists, to June 16; group show of sculpture, to September 2.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Ralph M. Chait, 600 Madison Avenue—Chinese art objects.

Leonard Clayton Gallery, 108 East 57th Street—Watercolors and etchings by Grant Reynard, through May.

College of the City of New York, Lincoln Corridor—Twenty-seven portraits of prominent Americans and international statesmen by S. J. Woolf, to May 23.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding.

Contemporary Art Circle, 509 Madison Avenue—Children's paintings and sculpture from the Jewish Brooklyn Center, May 20-June 1.

Contemporary Arts, 41 West 54th Street—Paintings by Gerard Hordyk, May 20-June 1.

Delphic Studios, 724 Fifth Avenue—Paintings by the Chicago Society of Artists, watercolors by Howard Hardy.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Seventh annual \$100 exhibition, opening May 1.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by French Impressionists.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 575 Madison Avenue—Paintings by old masters; contemporary American art.

Eighth Street Gallery, 61 West 8th Street—Group show by members.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Fancies by Marcia Stebbins.

French & Co., Inc., 210 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—"Famous Women of French History," portraits, busts and engravings from French collections, to May 30.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Gallery Secession, 49 West 12th Street—Paintings by Nahum Tschabassov and group show, to June 10.

Garland Gallery, 29 West 57th Street—Paintings by Xceron.

Edward Garratt, Inc., 485 Madison Avenue—Exhibition of English and French XVIIIth and XIXth century furniture.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Paintings, prints and sculpture by American contemporaries.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grant Gallery, 9 East 57th Street—Paintings by Alice T. Gardin, to May 25.

Genevieve Karr Hamlin Studios, 58 West 57th Street—Watercolors and drawings by Talbot Faulkner Hamlin, to May 19.

Marie Harriman Gallery, 61 East 57th Street—Summer show of American paintings in oil, watercolor and gouache.

Harlow, McDonald Co., 667 Fifth Avenue—Fine etchings and engravings.

Jacob Hirsch, Antiquities and Numismatics, Inc., 20 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Etchings by Levon West.

Keppel Galleries, 16 East 57th Street—Drawings and etchings by Heintzelman; oils, pencil drawings by Lee Lash.

Kleemann Galleries, 38 East 57th Street—Lithographs by Childe Hassam, to May 20.

Knoedler Galleries, 14 East 57th Street—Etchings, dry points and lithographs by Forain, to May 24; paintings by Walter Pach, May 20-June 2.

Theodore S. Kohn & Son, 608 Fifth Avenue—One man show of work by Joanna Lanza, to June 7.

Kraushaar Galleries, 650 Fifth Avenue—Watercolors and pastels by contemporary Americans, to June 1.

La Salle Gallery, 3105 Broadway—Paintings by Sylvia Ludins, to June 29.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Drawings by Jean Cocteau, etchings by Bernard Sanders, through May.

Littenfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Group show of watercolors and pastels, to June 3.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by André Masson, to May 27.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 92nd St. and Fifth Avenue—Loan exhibition of Oriental rugs and textiles, through September 15; prints by William Hogarth, through August 31; memorial exhibition of stoneware by Charles F. Binns, through June 9; Society of the Cincinnati, through June 9; Egyptian acquisitions, 1933-34.

Milch Galleries, 108 West 57th Street—Group exhibition of paintings by contemporary artists, opening May 20.

Montross Gallery, 785 Fifth Avenue—Paintings by a group of New York artists, to May 25.

Morton Galleries, 136 West 57th Street—Paintings by American artists.

Museum of Modern Art, 11 West 53rd Street—Loan exhibition of African Negro art, to May 19.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

National Committee on Folks Arts, 673 Fifth Avenue—Loan exhibition of Pennsylvania Folk Arts, to June 1.

Newark Museum, N. J.—Paintings and tile designs by Domenico Mortellito, sculpture by Jane Wasey, to June 15; the Maya Indian, to June 1; Tibetan art; modern American oils and watercolors, P. W. A. P. accessions; life and work of John James Audubon, to June 23; the design in sculpture. Closed Mondays and holidays.

New York Historical Society, 170 Central Park West—American architectural books, 1775-1857, from the society's collections.

New York Public Library, Central Bldg.—Exhibition of modern color prints; color illustration; "Canada"—a comprehensive exhibition of historical material from 1534 to 1867.

New York School of Fine and Applied Art, 2239 Broadway—Annual exhibition of students' work, to May 20.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings by French and American artists.

Raymond and Raymond, 40 East 49th Street—Color fascimiles of paintings, pastels and chalk drawings by Renoir.

Rehn Galleries, 683 Fifth Avenue—"Spring—1935," group show of work by thirty-two artists.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Work by fifty American painters, during May.

Marie Sterner, 9 East 57th Street—Paintings by American artists and portraits of children, beginning May 15.

Symons, Inc., 720 Fifth Avenue—English and French clocks of the XVIIth and XVIIIth centuries.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Werner Drewes and Miyamoto.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Valentine Gallery of Modern Art, 69 East 57th Street—An American group, to June 1.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, sculpture and prints by modern artists.

Wildenstein Galleries, 19 East 64th Street—Paintings by Eduardo Benito, to May 25; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objects d'art.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 680 Fifth Avenue—Special exhibition of modern Japanese prints.

JOHN LEVY GALLERIES

INC.

PAINTINGS

ONE EAST 57th STREET
NEW YORK

FRENCH
AND COMPANY, Inc.

ANTIQUE
TAPESTRIES
FURNITURE
TEXTILES
WORKS OF ART

210 EAST 57th ST. NEW YORK

THE FINE ART SOCIETY, Ltd.

Established 1876

FINE ETCHINGS

by

OLD and MODERN ARTISTS

PAINTINGS WATERCOLOURS

148 NEW BOND STREET

LONDON, W.1

Cables: "Finart, London."

METROPOLITAN Galleries

Now at 730 Fifth Ave., Heckscher Bldg., 2nd Floor, New York
FINE PAINTINGS FOR DEALERS AND COLLECTORS

DOWNTOWN GALLERY

PAINTINGS AND SCULPTURE
by LEADING AMERICAN ARTISTS

\$100 EXHIBITION

EXTRAORDINARY VALUES FOR
DISCRIMINATING COLLECTORS

113 WEST 13th ST. — NEW YORK

THE PRIVATE COLLECTION OF
Mr. and Mme. ARNOLD SELIGMANN

**OBJECTS OF ART
AND XVIII CENTURY FURNISHINGS
OLD MASTERS**

By Q. BREKELENKAM, C. COYPEL, P. MOREELSE, J. PILLEMENT, H. ROBERT, ETC.

Important Works by FRANCESCO GUARDI and FRANS HALS

MODERN PAINTINGS

By BOUDIN, CARRIERE, DE DREUX, LEBOURG, LENBACH, REGNAULT

MODERN SCULPTURE

By BARYE, CARPEAUX, RODIN

VERY FINE OLD MASTER COLOR PRINTS

OF THE ENGLISH AND FRENCH XVIII AND EARLY XIX CENTURY SCHOOLS

GOTHIC AND RENAISSANCE ANTIQUES

Hard Stones, Chinese and Sevres Porcelains, Mounted Porcelains

BRONZE DECORATIONS

Ewers, Cartels, Wall Brackets, Andirons, Candelabra, Figure Groups, Clocks, Barometer, Thermometer, Chandelier

TERRA COTTA, PLASTER AND MARBLE SCULPTURES

By CHINARD, HOUDON, ROLAND

CHAIRS, BEDS OF STATE, TABLES BY MASTER EBENISTES

Screens, Aubusson Rug, Gobelins and Beauvais Tapestries

TO BE SOLD AT PUBLIC AUCTION IN PARIS AT THE

GALERIE JEAN CHARPENTIER

76 Rue du Faubourg Saint-Honore, Paris

Tuesday and Wednesday, JUNE 4 and 5, 1935, at 2:30 P. M.

Auctioneers:

Me HENRI BAUDOIN

10 Rue de la Grange-Bateliere, Paris

Me ETIENNE ADER

Successor to M^{rs}. Maurice Ader and F. Lait
Dubreuil

6 Rue Favart, Paris

Assisted by:

M. Edouard JONAS

*Appraiser to the Court of Appeals and the Civil
Tribunal of the Seine*

3 Place Vendome, Paris

MM. FERAL and CATROUX

Appraisers

4 bis Avenue Kleber, Paris

MM. M. and R. STORA

Appraisers

32 bis Boulevard Haussmann, Paris

M. Edouard PAPE

Appraiser to the Civil Tribunal of the Seine

85 Rue Lauriston, Paris

M. Andre SCHOELLER

Appraiser

13 Rue de Teheran, Paris

M. Maurice ROUSSEAU

Agent of the Society for the Study of French Prints

25 Rue de Chateaudun, Paris

On Exhibition

By Card: Sunday, June 2, 1935, from 2 to 6 P. M.

To the Public: Monday, June 3, 1935, from 2 to 6 P. M.

PAUL ROSENBERG

ESTABLISHED IN 1878



ENTRANCE TO THE GALLERIES IN PARIS

SELECTED PAINTINGS

of the XIX and XX Centuries

21 RUE LA BOETIE, PARIS

HOTEL PIERRE, NEW YORK